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VOGUE

ADVANCE RETAIL TRADE EDITION

SUMMER FASHION PREVIEW

NOTES FOR SUMMER DECORATION

Incorporating Vanity Fair
April 1, 1948
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VOGUE

Selling ideas in Vogue, April 1

— for dress and accessory departments Pages 116 through 125

— in play shoes Pages 158 and 159

— for the beauty salon Pages 160 and 161

— for the Children's floor Pages 144 and 145

— And don't miss Page 3—Trade Edition

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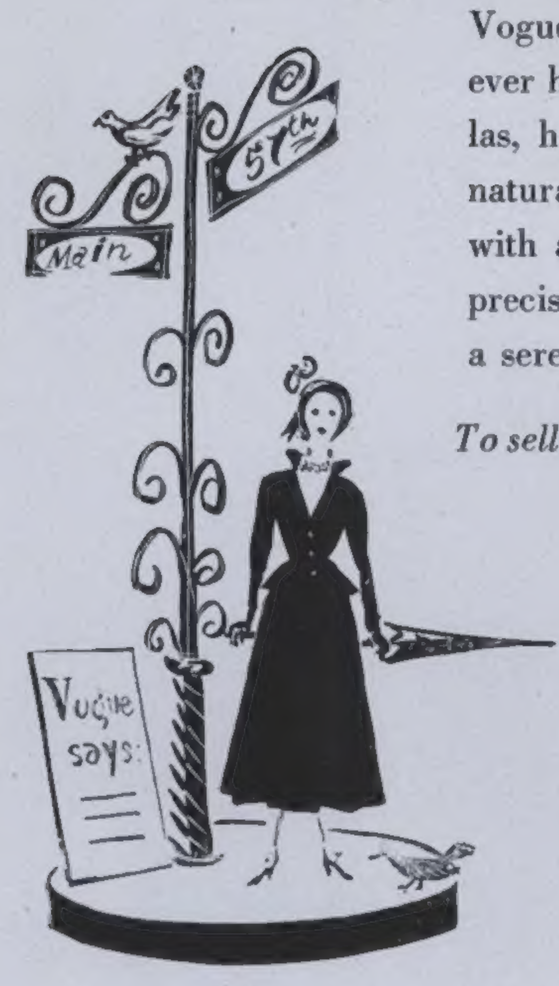
Selling ideas in Vogue, April 1

— for dress and accessory departments



Vogue's April 1 issue presents a fresh concept of warm-weather dressing: a new closer-than-ever harmony between costume and accessories, a crisp monotone effect. Black shoes, umbrellas, hats, bags, gloves are worn with black suits and dresses—white accessories with white, naturals with naturals. Contrast is restricted to textures, making a cool no-colour ensemble with a carefully-put-together air. Thus, summer accessories are no longer wear-with-alls but precisely chosen complements. Pages 116 through 125 give this newly thought-out recipe for a serene look in the summer. A practical theme for advertising and display currently.

To sell the "all-of-a-tone" look: For fashion authority, key windows and display to Vogue's editorial. Use the "Vogue Says" cards listed on page 12 of this Trade Edition. Quote Vogue for headline themes in newspaper advertisements.

Have mannequins throughout the store dressed in all-black and/or all-natural posed against a city background, as suggested in the sketch at left. Use fanciful lampposts marked with *your* street corner. Show all-white costumes in a similar suburban setting. Don't forget parasols!

Plan a "close harmony" meeting between accessory and dress staffs. Show salespeople how to blend colours, contrast textures as Vogue suggests. Stress the difference between the suave monotones in dressed-up clothes and your gaily coloured casuals—they are no longer interchangeable.

— in play shoes

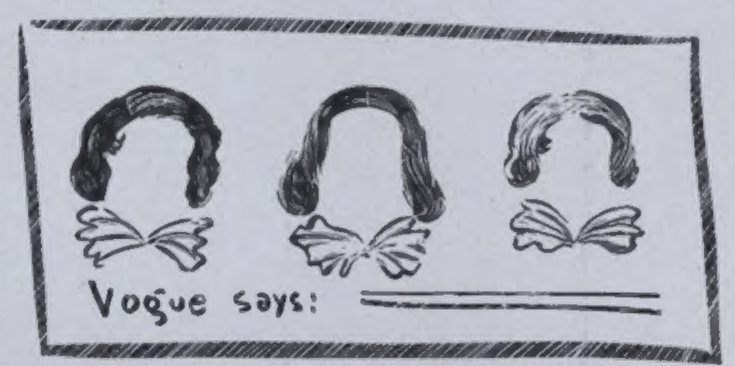
Vogue describes the new playshoes as "summer delicacies", shows, on pages 158 and 159, deliciously-coloured, delicately-made sandals and shell shoes. Gone is the clumsy-looking shoe—in its place comes a light lady's slipper, a "happy minimum."

Catch the customer's eye—capture her fashion-imagination—with the merry colours, merry mood of the new playshoes! Let a "perverse and pretty contrast" be the colour key in advertisements and windows.
See the "Vogue Says" quotations on page 12, Trade Edition.

Plan a series of departmental displays to echo Vogue's colour pages, as sketched above. Paint watering cans white, then boldly stripe them to contrast happily with the playshoes. Show chamois shoes with an orange-striped watering can, green shoes with an aqua-striped prop. See our pages 158 and 159 for other combinations. Tell your fashion story with *Vogue Says: "Little sandal, vivid colour."*

— for the beauty salon

"The Changeling" (pages 160 and 161) may tempt your customers to a change in hair colour. Reporting on the new hair dyes, Vogue says a woman may now use dye as a "frank cosmetic"—perhaps merely to wear a new costume colour or a new type of clothes.



Your customers will like "trying on" new hair shades. Sketched right: coiffures of hair samples—in titian, brunette and blonde shades—held on a large mirror with wood-glue. "Faces" are outlined with tulle ruffs. When the customer looks into the mirror, she will see herself in a new hair colour. Across the mirror paint: *Do you yearn to be a "Changeling"?*

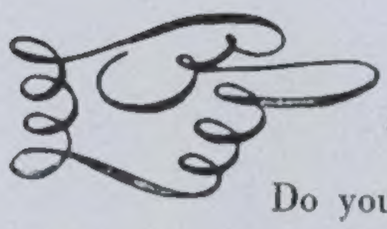
— for the Children's floor

1,427,901 baby girls, born in '43, are five years old this year—old enough to accompany mother, old enough to enjoy mother-daughter cottons this summer. Vogue shows a mother and daughter dressed for the city in cool pale blue chambray on page 144.

Idea for selling mother-daughter fashions: Arrange a tie-in with the photography salon for portraits of mothers and daughters wearing new matching cottons. Pose the mother, with her daughter at her knee, in a white wicker chair (see Vogue's April 1 cover). Have sample portraits framed in white wicker in the dress department; tie a quotation to each frame, *Vogue Says: "Mother and daughter cottons: alike in material simplicity."*

— And don't miss

"Cottons: city crop" (pages 140 and 141): cotton suits designed to lead a cool, collected city-summer life—*"Natural straw: New York, Paris"* (pages 126 and 127): the pale, sweet-butter shade for hats, "the catalyst with every colour"—*Report on the new Paris and London Collections* (pages 108 through 115, 166 through 169): highlights from French and British showings.



EXTRA! EXTRA!

Do you order *extra* copies of these Trade Edition pages for sales training programs, fashion coordination, advertising and display departments?

One New York store mounted our February 1st chart, "New spring colour palette" in fitting rooms.

A California store asked for 800 reprints for general store distribution.

A store in Minnesota requested 5,000 copies for a customer mailing.

One manufacturer ordered 600 copies for his salesmen.

Trade Edition reprints are $1 for fifty, $2 for one hundred.

Vogue Merchandising Service, 420 Lexington Avenue, New York City

New and notable lingerie

Lingerie adopts new silhouettes, new details

Lingerie has come out of the fashion doldrums. It trends toward the feminine, the lady-like. There is new spirit in almost everything—from the simple inexpensive rinseable to the most elaborate ensemble. This is the season to promote lingerie that appeals to a woman's dream of living. This season she will find new colours to charm, lovely-to-touch fabrics, exquisite new-again laces from abroad. Manufacturers say the new fashions are stimulating to the industry. They will be stimulating to retailers, too, for Bridal and other seasonal promotions. Because prices generally are *right*, there is good value to offer as well as loveliness!

A freshet of fashion news

One petticoat worn over another: an organdie petti-skirt starched buckram stiff, over sky-blue taffeta, or three taffetas for even wider stance to a skirt.

The short nightdress, planned brevity for comfort—delicate and "pretty," too.

The camisole, almost a "must" to wear with a petticoat and transparent blouse.

The chemise, revived for summer coolth, and two-in-one camisole-panty usefulness.

Colour applied with an imaginative "brush": red all-over-embroidered motif on white is strawberry-like, new-to-the-eye...coloured cording applied in Spencerian pattern... yellow seems new again...mauve for under-dress is still in the news.

News-making fabrics: fine Swiss muslins laced with embroideries, imported organdie of minute weave, nylon light as a whisper (one nylon newcomer is fine as chiffon, yet opaque)—and many, many more.

Imported laces return to a warm welcome.

Merchandising memos

Sleep walker fashion show sequence to display new nightdresses. (Nice addenda: flower ankle-bracelets for the mannequins.)

Feature matched sets. New idea: nightdress, bed jacket and bed quilt to match.

Travel sets: hardy, and good perennials.

Holiday trio: combine of quick-drying, no ironing nylons: a slip, pantie and nightdress.

ALL PRICES QUOTED ARE WHOLESALE.

Short stories

SUMMER SHORT
Hand-made nightdress (Bemberg rayon), puffed sleeves, val lace. In maize, blue, pink, white. 32-38; #102K, $5.75, SABINI INC., 45 East 30 Street, New York City.

CROPPED FOR COMFORT
Short nightdress of single-bar tricot, eyelet-embroidered straps. In white, tearose, blue, maize. 9-17, #9997, $22.50 doz., BLUE SWAN MILLS, 350 Fifth Avenue, New York City.

BRIEF AND SWEET
Newly come-again fashion: knee-high sleeper, cut for comfort, Rayon satin, in blue, pink, white. Small, medium, large, #633, $60.00 doz., SKYLON, 350 Fifth Avenue, New York City.

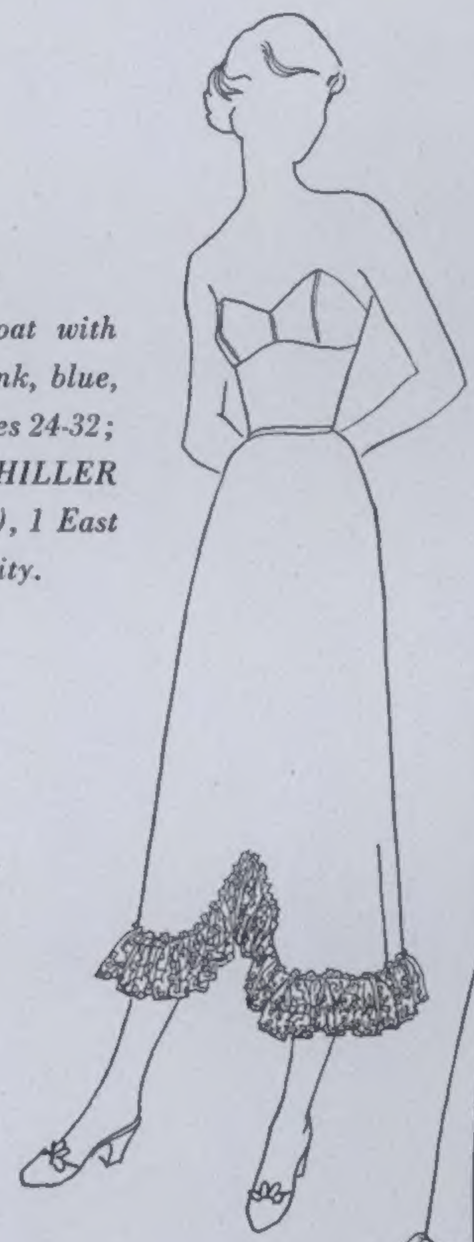
BALLERINA NIGHTDRESS
Balloon cloth nightdress, higher-than-ankle-length, eyelet-trimmed and beribboned. In yellow, blue, pink, white. 32, 34, 36, #1202, $6.75, EYE-FUL LINGERIE, 25 West 31 Street, New York City.

For summer travel

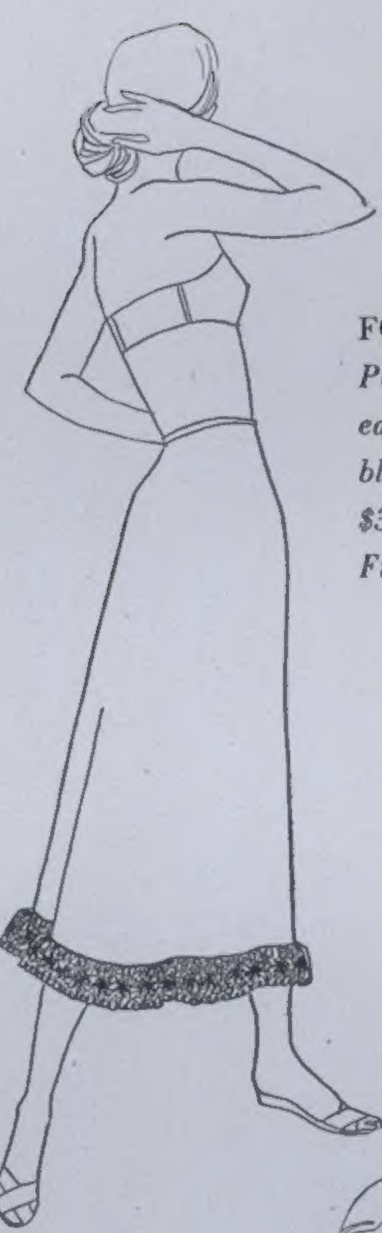
TIE-PRINT FOR TRAVEL
"Tommieset" of tie-print cotton pajamas and 7/8 length jacket, natural background only. 32-38, Travelling Tommies, $12.00, KAYLON INC., 180 Madison Avenue, New York City.

TRAVEL LIGHT
Pajamas and short coat of Bates rayon crêpe. In black with yellow and white (other prints also). 32-40, pajamas, #925, $54.00 doz.; coat, #925C, $45.00 doz., G. E. & G. J. HANSEN (Mary Jane), 152 Madison Avenue, New York City.

Petticoat and dress agree



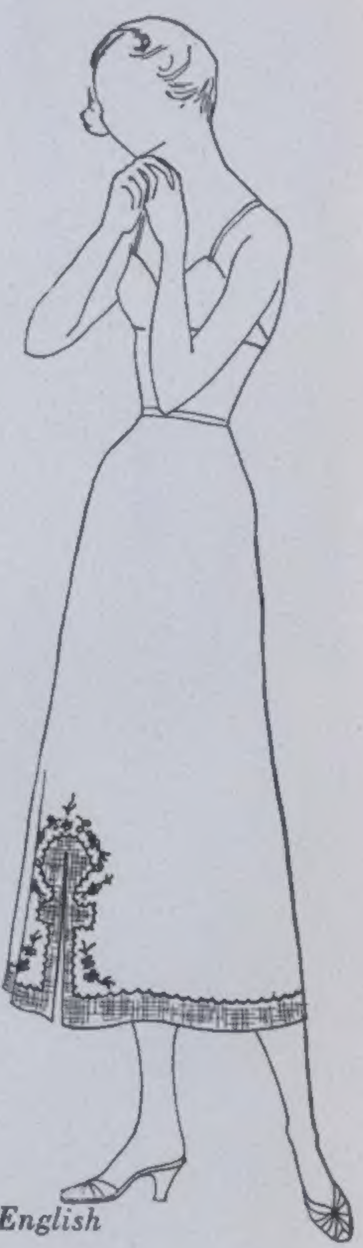
LADY'S PETTICOAT
Rayon and silk petticoat with lace trim at hem. In pink, blue, opaline, black. Waist sizes 24-32; #1963, $66.00 doz., SCHILLER BROS., INC. (OPERA), 1 East 28 Street, New York City.



FOR NARROW SKIRTS
Pencil-slimming petticoat of easy-rinsing tricot. In blush, black, white. 4-7; #18841, $30.00 doz., KICKERNICK, 350 Fifth Avenue, New York City.

COOL COMPANIONS
Nylon taffeta and cotton eyelet combine in this quick-drying petticoat. Small, medium, large; #803, $31.50 doz., DAVIDSON (MARY BARRON), 180 Madison Avenue, New York City.

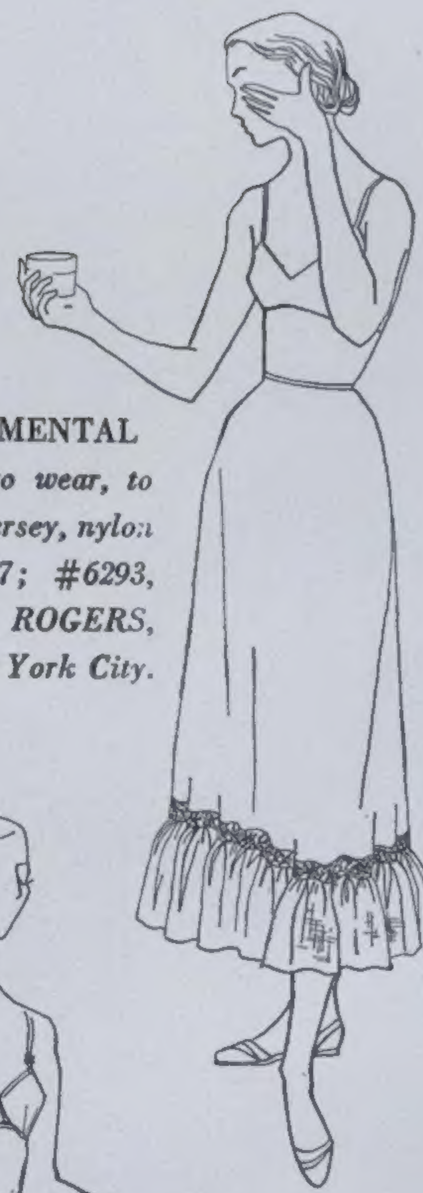
PARTY DRESS FABRIC
Ballerina-length petticoat in white dotted Swiss, permanent finish. 26-32; #419/B, $31.50 doz., ADDISON UNDERGARMENT COMPANY, 112 Madison Avenue, New York City.



THAT BOUFFANT LOOK
Heavy white cotton petticoat with stiff double ruffle of dotted Swiss, red trim. Small, medium, large; #1781, $36.00 doz., SEAMPRUFE INC., 148 Madison Avenue, New York City.

POKER CHIPS AND PETALS
White organdie petticoat embroidered in red with floral pattern, polka dots. Small, medium, large; #3025, $69.00 doz., COLLEEN, 32 East 31 Street, New York City.

COCKTAIL HEM
Contrasting embroidery, English net to nicely trim crêpe petticoat. Blue, pink, white. Small, medium, large; #3050, $6.75, FARIS BROS., 45 E. 30 Street, New York City.



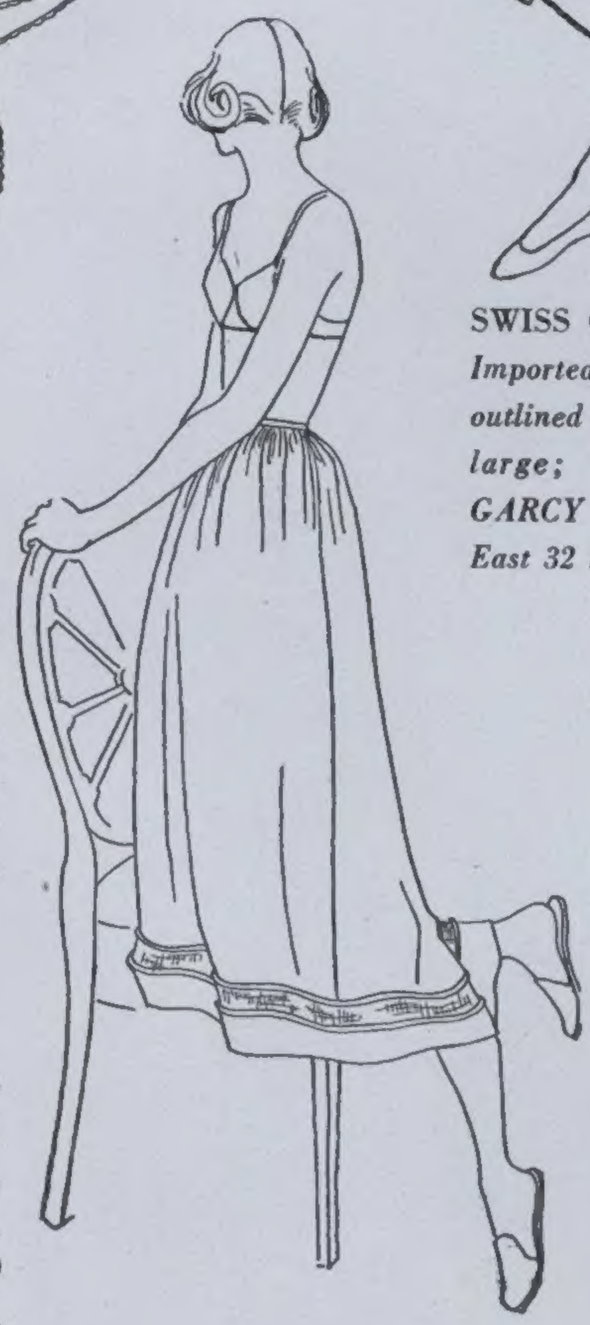
FUN AND FUNDAMENTAL
Good value: often to wear, to rinse. White rayon jersey, nylon net ruffle. Sizes 5-7; #6293, $21.50 doz., A. H. ROGERS, 500 Fifth Ave., New York City.

HONEY COLOUR TAFFETA
Fashion colours appear in taffeta petticoat. Honey beige or pearl grey. 26-32; #4510, $45.00 doz., RONA GAY, 38 East 32 Street, New York City.

RED-ON-WHITE
Vivacious organdie petticoat with ruffle, embroidered-to-contrast or straight white. 24-30; #833, $66.00 doz., RHYTHM LINGERIE, 136 Madison Avenue, New York City.

LONG AS YOU LIKE
Celanese "taffeta-y" petticoat with "snip-off" hem ruffle. In red, green, navy, black, brown, copen, aqua. 24-30; #2704, $45.00 doz., S. & Z. MANUFACTURING CO., 230 South Franklin, Chicago, Illinois.

SWISS ORGANDIE
Imported organdie petticoat, outlined in blue. Small, medium, large; #5052, $5.75, DE GARCY (LADY DUFF), 38 East 32 Street, New York City.



FABRIC NEWS
Combination nylon and rayon tricot (called "ravissante") petticoat, net inset above hem. White or black. 4-7; #21-15-4, $35.00 doz., VANITY FAIR, 10 East 40 Street, New York City.

WELL-CUT CAMISOLE
White cotton camisole, cut to fit the figure. Eyelet trim. 32-38; #751, $22.50 doz., SOL FRIEDMAN, 112 Madison Avenue, New York City.

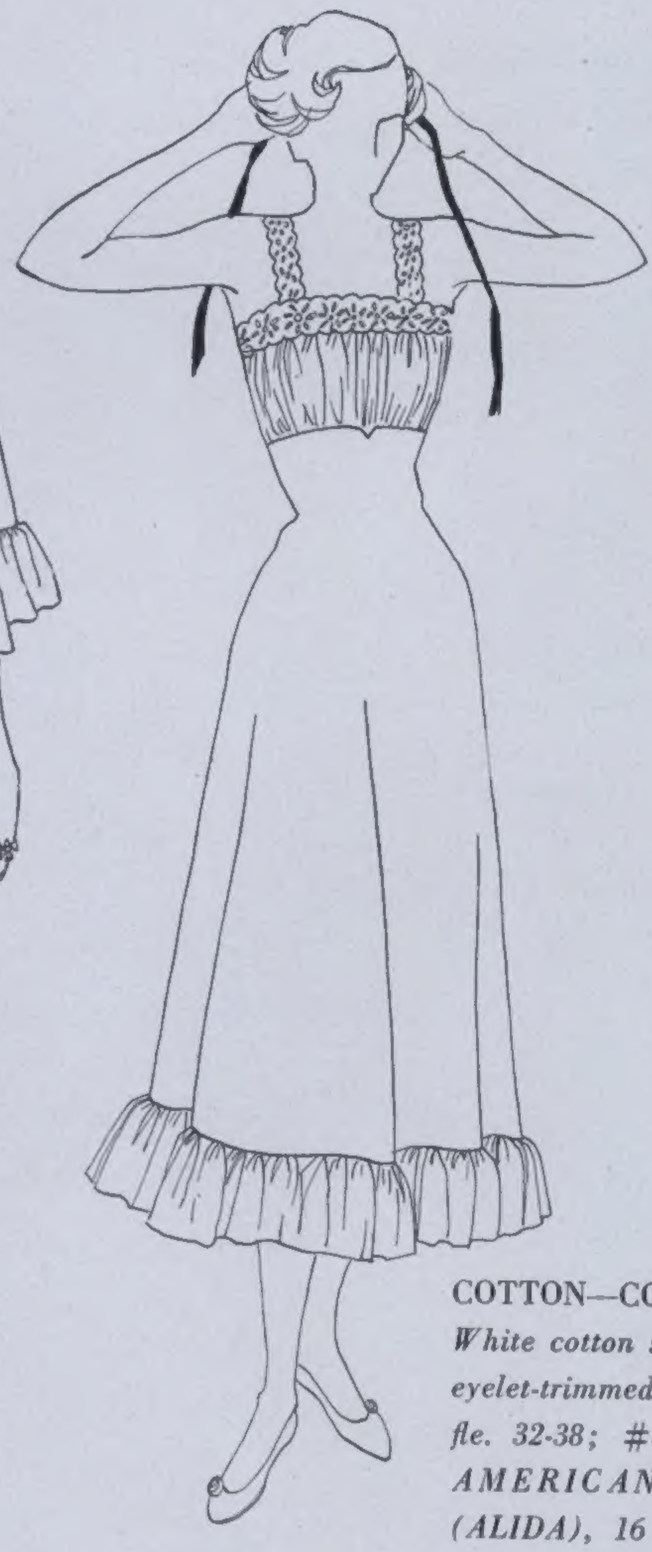
BABY-FINE BATISTE
A camisole worth seeing under a transparent blouse, trimmed with val lace. White. 32-38; #1001, $22.50 doz., VENDOME, 32 East 31 Street, New York City.

More fit, more frill

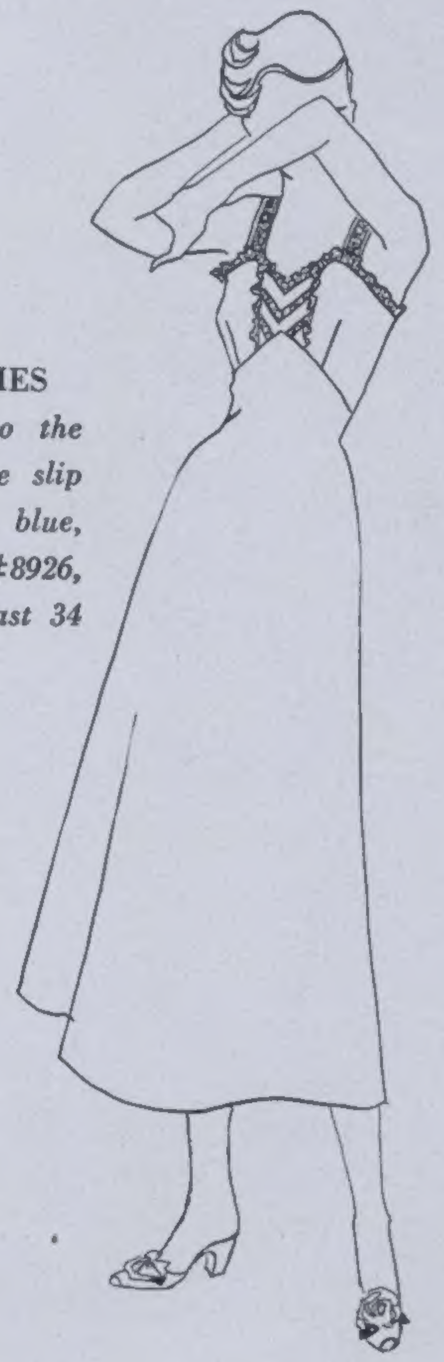
LOVELY RENAISSANCE
Chemise of imported Swiss cotton voile, embroidered. In yellow, pink, blue. 32-40; #440, $10.00, ODETTE BARSA, 16 East 34 Street, New York City.

FOR STRAPLESS SUMMER
Strapless slip of tricot rayon, featherboned bodice that stays up. 9-15; #12-8-38, $49.00 doz., EXTACEE, 10 East 40 Street, New York City.

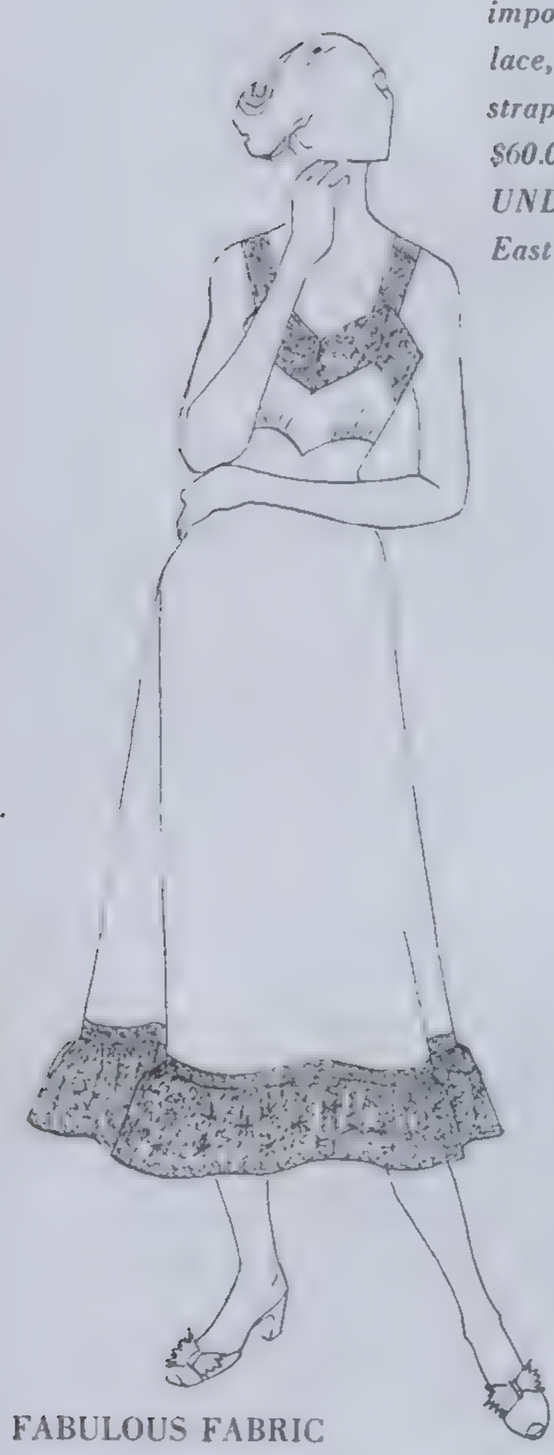
MAUVE MOST CHARMING
Rayon satin slip with imported hand-run Alençon lace trim, chiffon bodice and hem ruffle. Also in white. 32-38; #359, $5.75, TULA, 105 Madison Avenue, New York City.



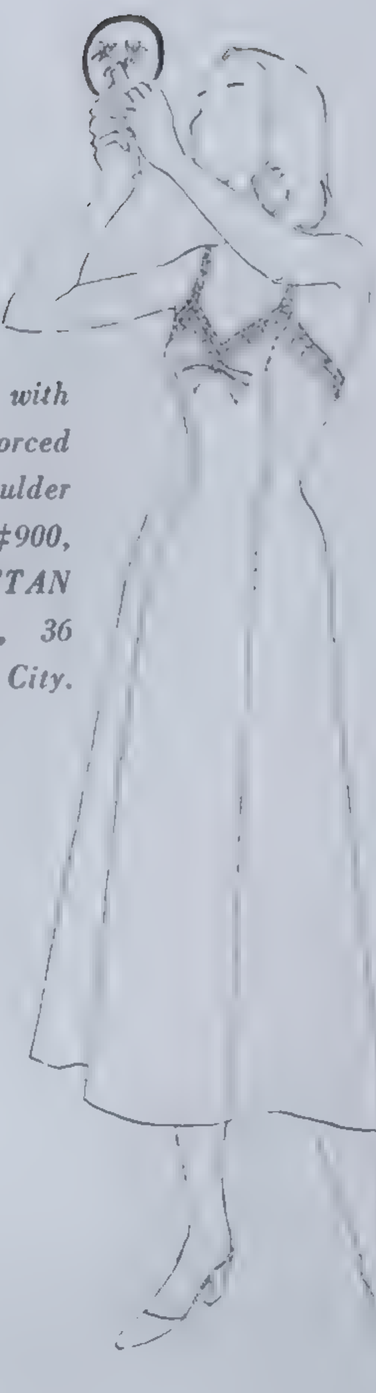
COTTON—COOL, CRISP
White cotton slip, camisole top eyelet-trimmed, deep hem ruffle. 32-38; #310, $31.50 doz., AMERICAN LINGERIE (ALIDA), 16 East 34 Street, New York City.

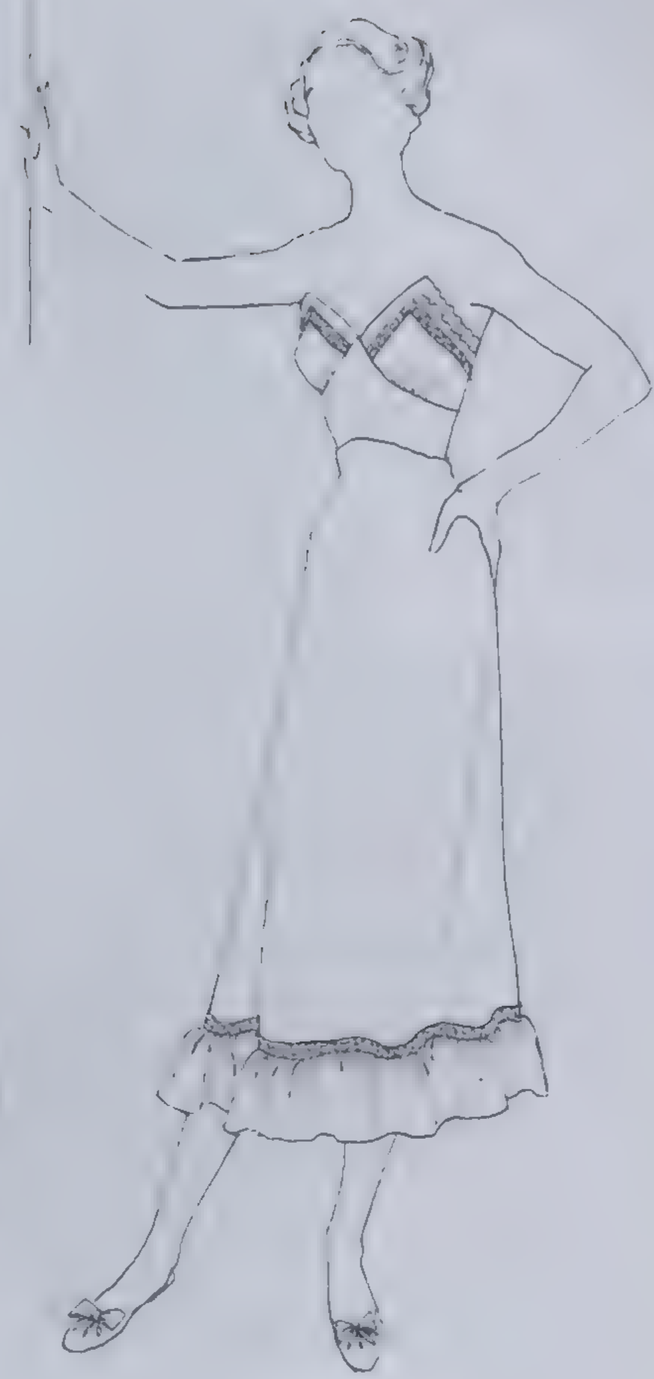


LOVING-HAND STITCHES
Sweetly-laced delicacy to the nth degree. Rayon crêpe slip with shapely bodice. In blue, black, white. 32-40; #8926, $5.50, YOLANDE, 16 East 34 Street, New York City.



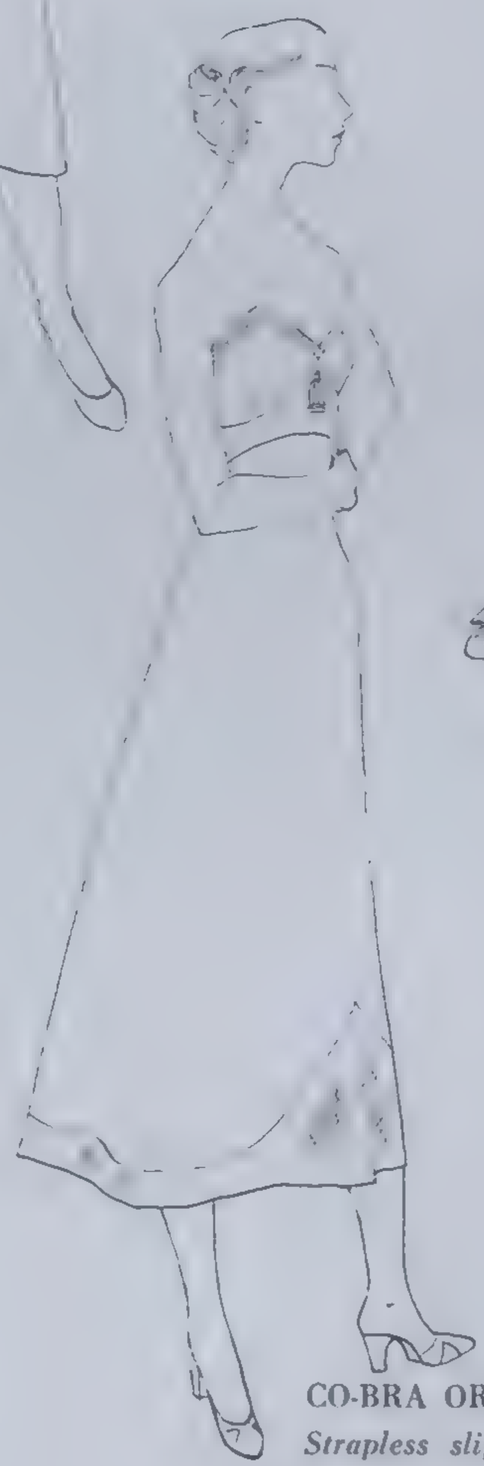
VAL FROM FRANCE
Rayon crêpe slip, trimmed with imported val lace, reinforced lace, reinforced lace shoulder straps. White only. 32-40; #900, $60.00 doz., MANHATTAN UNDERGARMENT CO., 36 East 31 Street, New York City.





CO-BRA CONTINUED
Low-priced version of Mme. Tewi's Co-Bra, machine-made of rayon crêpe with val insets. In maize, blue, pink, black, white. 12-18; #1532, $60.00 doz., RO-JENE, 102 Madison Avenue, New York City.

FABULOUS FABRIC
Silk satin slip with imported lace topping the bodice and doubling at the hem. In black, navy, dove, pink, blue, white. 32-42; #541, $10.75, FISCHER LINGERIE (HEAVENLY SILK), 105 Madison Avenue, New York City.

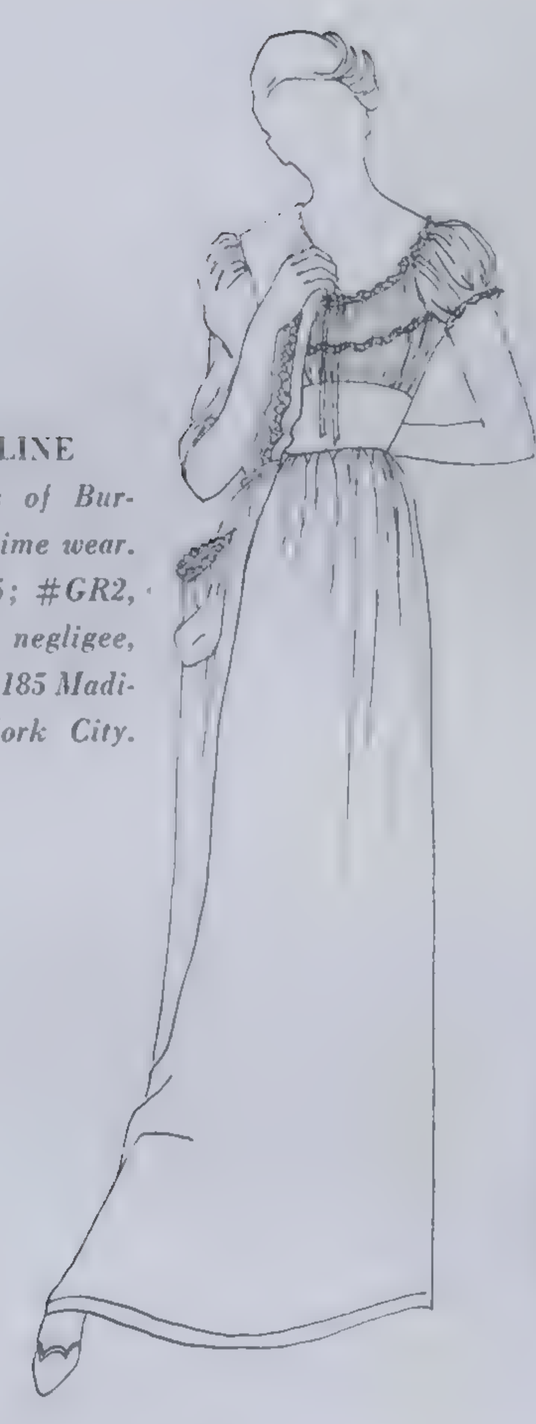


CO-BRA ORIGINAL
Strapless slip, of rayon crêpe elasticized under arms, fastens to bra straps. In 15 colours, pastel or dark. 32-40; #Love Birds, $12.75, TEWI, INC., 9 East 48 Street, New York City.

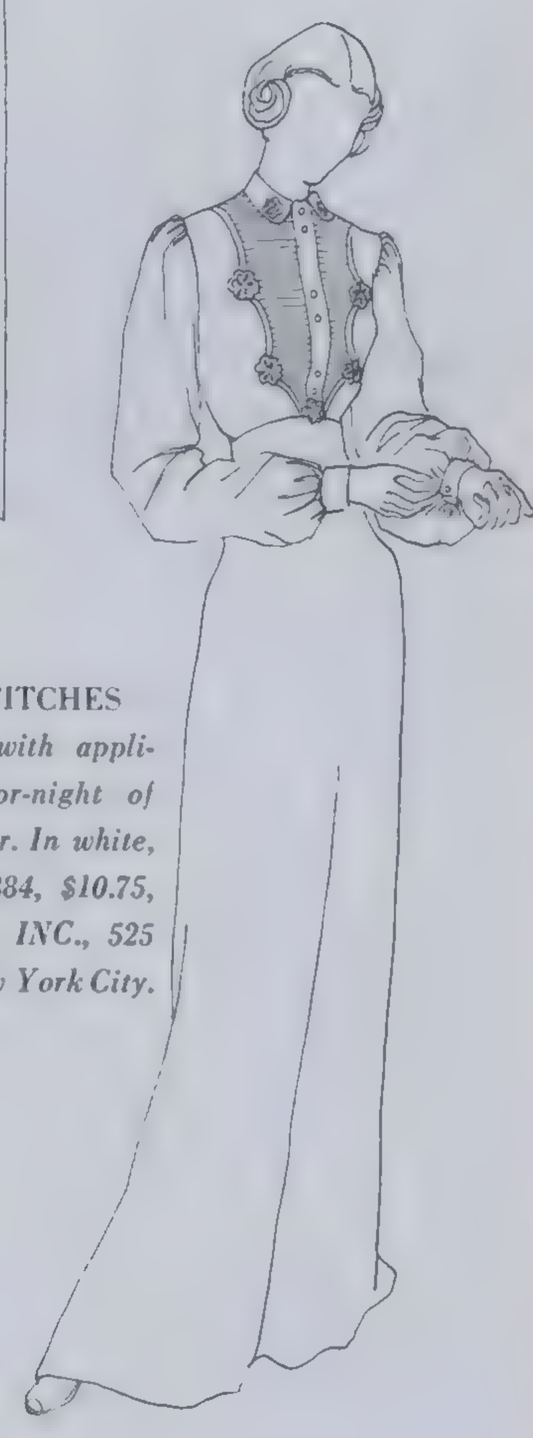
FRAIL DETAIL
Nylon satin slip with chiffon inset, appliqué. In pink, white, ivory, blue, black. 32-40; #7921, $8.50, CHEVETTE INC., 135 Madison Avenue, New York City.

Dress-like dreamers

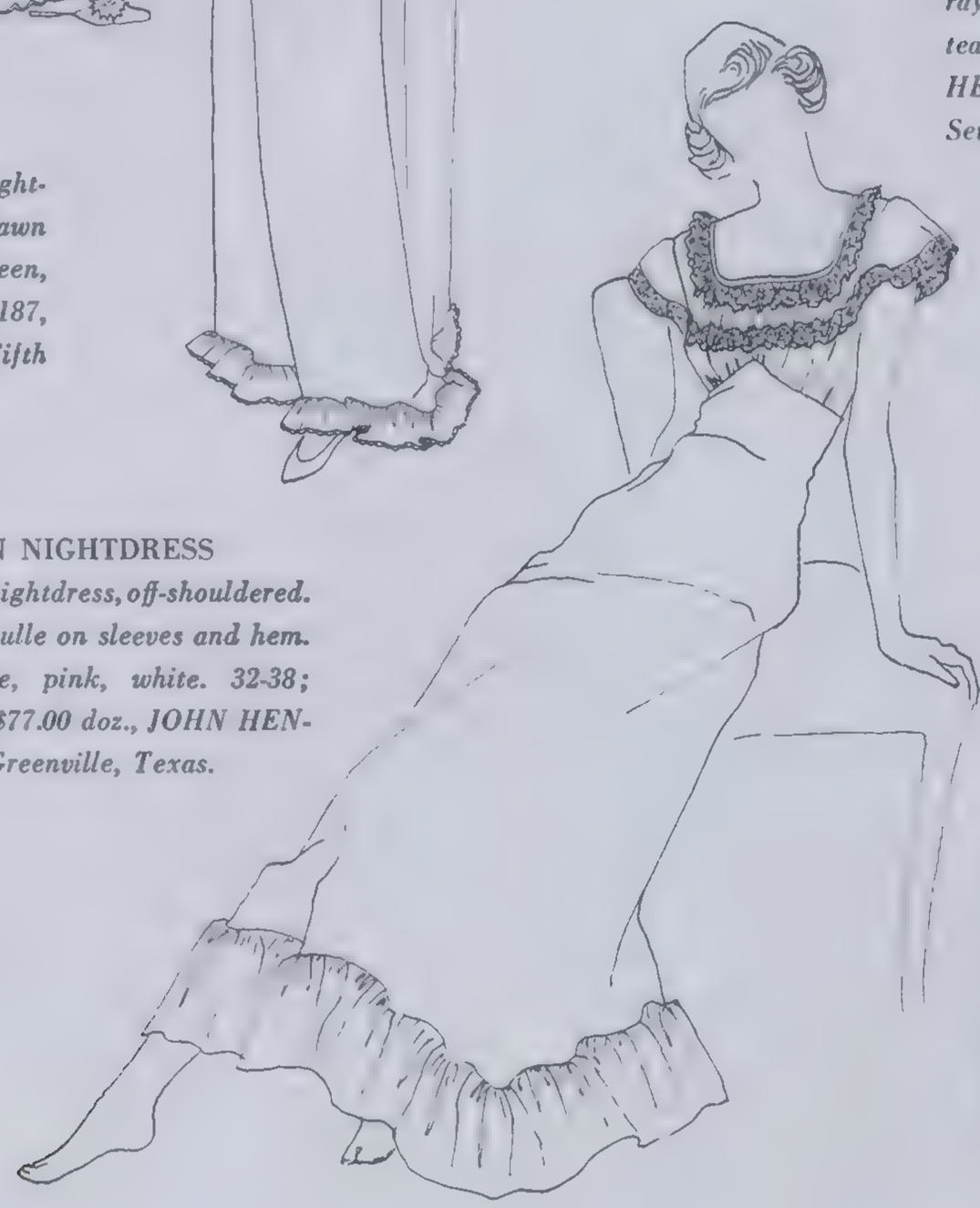
FULLNESS TO BACK
Low-gleam Bemberg satin nightdress garnished with hand-drawn Alençon lace. In pale green, pink, nude, white. 32-40; #187, $93.00 doz., LAROS, 389 Fifth Avenue, New York City.



HANDSPAN WAISTLINE
You-fitting nightdress of Burlington jersey for all-time wear. Blue, white. Sizes 9-15; #GR2, $42.00 doz., matching negligee, $63.00 doz., COLURA, 185 Madison Avenue, New York City.

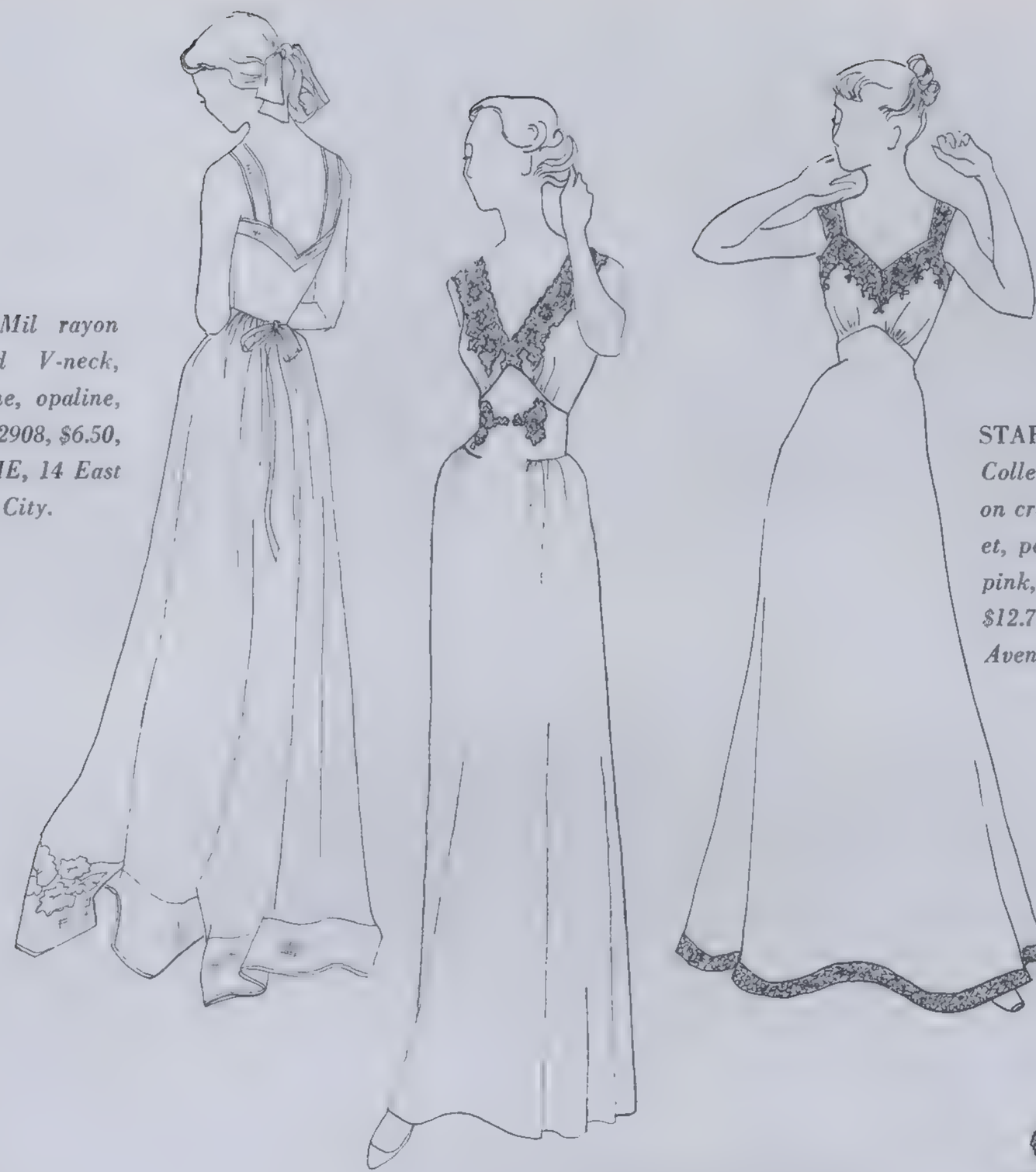


MINUTE HAND-STITCHES
Tucked shirt-front with appliqué: lovely dress-for-night of rayon satin and sheer. In white, tearose. 32-38; #1884, $10.75, HELITZER BROS., INC., 525 Seventh Avenue, New York City.



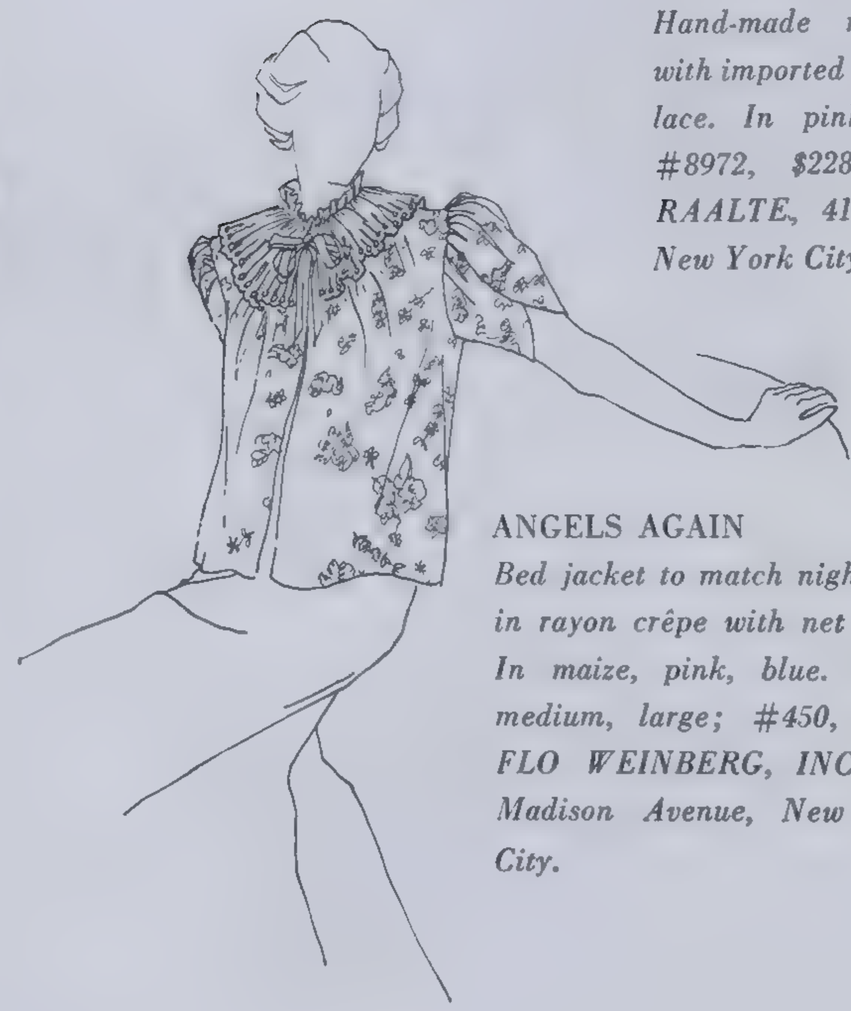
NYLON NIGHTDRESS
Nylon nightdress, off-shouldered. Nylon tulle on sleeves and hem. In blue, pink, white. 32-38; #377, $77.00 doz., JOHN HENSON, Greenville, Texas.

DEEP HEM RUFFLE
Rayon crêpe nightdress with "lace" trimmed bodice and cap sleeves. In white, tearose, blue, opaline, black. 32-38; #500, $60.00 doz., DANAX, 47 West 34 Street, New York City.



"LACE" LOOK
Nightdress of Bur-Mil rayon crêpe, lace-trimmed V-neck, straps. In champagne, opaline, blue, pink. 32-40; #2908, $6.50, JULIANA LINGERIE, 14 East 32 Street, New York City.

START OF MATCHED SET
Collector's item of Bur-Mil rayon crêpe to team with bed jacket, petticoat, slip, pantie. Blue, pink, white. Sizes 32-38; #1124, $12.75, DWALYNE, 320 Fifth Avenue, New York City.



OLD METHOD, NEW FABRIC
Hand-made nylon nightdress with imported hand-run Alençon lace. In pink, white. 32-38; #8972, $228.00 doz., VAN RAALTE, 417 Fifth Avenue, New York City.

ANGELS AGAIN
Bed jacket to match nightdress in rayon crêpe with net ruffle. In maize, pink, blue. Small, medium, large; #450, $5.75, FLO WEINBERG, INC., 165 Madison Avenue, New York City.

ANGELIC PRINT
A whiff of whimsy in a lighter-than nightdress. New note: guimpe of net. In yellow, aqua, and white. 32-38; #905, $66.00 doz., FORTY WINKS INC., 31 East 31 Street, New York City.

GRACEFUL ENSEMBLE
Nightdress and negligee of sheer-but-opaque Dream-Glo. In maize, blue, pink, white. 10-18; #2022, $25.00, RAYMODES, 105 Madison Avenue, New York City.

To sell fashion, quote VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards

RELEASE DATE: April 3 East, April 10 West of the Mississippi

. . . to sell the fashion in colour "three of the best tones for summer"

Black for summer

VOGUE SAYS: "All-black: summer staple"
VOGUE SAYS: "Wear black with black for summer"
VOGUE SAYS: "Fragile black for a summer afternoon"
VOGUE SAYS: "Starchy black linen: all-day dress"

Natural for summer

VOGUE SAYS: "Summer naturals: caramel to tow-pale beige"
VOGUE SAYS: "For summer: polished beige Shantung"
VOGUE SAYS: "Tan silk pongee: all-summer-day dress"
VOGUE SAYS: "Wear natural with more naturals: golden summer air"

White for summer

VOGUE SAYS: "Touch gentle-white with white"
VOGUE SAYS: "All-white belongs beyond the city"
VOGUE SAYS: "All-white: theme for the suburban circuit"
VOGUE SAYS: "All-white: untrifled brightness"

. . . to sell "all-of-a-tone" accessories

VOGUE SAYS: "Add blacks to black: all-of-a-tone"
VOGUE SAYS: "High-binding black shoes for the all-black costume"
VOGUE SAYS: "Knotty hemp bag: to wear with naturals"
VOGUE SAYS: "Add tow-coloured straw to naturals"
VOGUE SAYS: "Frosted parasol for an all-white costume"
VOGUE SAYS: "Chalk white sandals: white-white costume"

. . . to sell shoes-for-leisure

VOGUE SAYS: "Shoe-for-leisure: slight, uncasual"
VOGUE SAYS: "New casual shoes: a happy minimum"
VOGUE SAYS: "Wear a suède sandal with slacks, shorts"
VOGUE SAYS: "Chamois casual shoes accent orange"
VOGUE SAYS: "Shoe-for-leisure: a straw shell"
VOGUE SAYS: "Wear a straw sandal with tan and white"
VOGUE SAYS: "Casual kid slipper: country green"

. . . to sell spring/summer millinery

VOGUE SAYS: "Strict hat lines—strictly becoming"
VOGUE SAYS: "Hat news: disciplined brims"
VOGUE SAYS: "The leghorn: hat with a garden party air"
VOGUE SAYS: "Natural straw: pale, sweet-butter shade"
VOGUE SAYS: "Natural straw cloche with a slide of flowers"
VOGUE SAYS: "Natural straw: veiled in black"
VOGUE SAYS: "Rough black straw for an all-black costume"

These new "VOGUE SAYS" *cards may be ordered without charge.*

VOGUE SAYS: "ALL-BLACK: FRESH APPROACH TO SUMMER"
☐ window cards ☐ floor cards

VOGUE SAYS: "POLISH NATURAL WITH NATURALS"
☐ window cards ☐ floor cards

VOGUE SAYS: "PUT WHITE TO WHITE FOR SUBURBS/COUNTRY"
☐ window cards ☐ floor cards

VOGUE SAYS: "FOR P.M. ADD GOLD KID TO BEIGE"
☐ window cards ☐ counter cards

VOGUE SAYS: "NATURAL STRAW: COOL COMPLEXION COMPLIMENT"
☐ window cards ☐ counter cards

VOGUE SAYS: "CASUAL SHOES: THE NEWS IS COLOUR"
☐ window cards ☐ counter cards

VOGUE SAYS: "LITTLE SANDAL, VIVID COLOUR"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon (4/1)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

The best shoes you can buy are the best buy!

DELMAN

presents a spring gathering of Ankle-strap Models in a beautiful variety of leathers and fashionable colors.

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

LANVIN

SCANDAL - RUMEUR - ARPÈGE - PRÉTEXTE - MY SIN

the best Paris has to offer

Vogue
April 1st, 1948

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 111, No. 6
Whole No. 1806

The glory that is April
complemented by our magnificent silk print
with low-spread fan of accordion net.
From our collection of custom-order Bendel Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Sheila Lynn
ORIGINAL
Toreador capelet . . . from an enchantingly cool collection.
In a transparent print pattern spicing sheerest rayon. Black, navy, brown. About $40
At fine stores everywhere or write: SHEILA LYNN, New York 18, N. Y.

She dances in black net floated over taffeta and haltered with a frill—the most delicious décolletage of the season. A Ben Reig designed by Omar Kiam. From our Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

Princess Elizabeth's diamonds

Many famous diamond jewel pieces, including some belonging to Her Royal Highness, the Princess Elizabeth, Duchess of Edinburgh, will be featured in the diamond jewelry display arranged by De Beers Consolidated Mines, Ltd. . . .

At the British Industries Fair
May 3rd to 14th
in the Jewelry Section
National Hall of Olympia, London

Diamond Drop Earrings presented to Princess Elizabeth, on the occasion of her marriage, by His Majesty the King, and Her Majesty the Queen. Many styles of cutting are represented in these diamond pieces. . . brilliant, pendeloque, square, pentagon, hexagon, half moon, and baguette.

Diamond Necklace presented to Princess Elizabeth on her twenty-first birthday by the Government of the Union of South Africa. It is thought to be the most perfectly matched collection of brilliants ever assembled. Twenty-one graded brilliants are interspersed with forty-four small brilliants and twenty-two baguettes.

Part of a Diamond Stomacher to be used as a Brooch. The Stomacher was presented to Princess Elizabeth, on the occasion of her marriage, by Her Majesty Queen Mary.

Diamond Brooch presented to Princess Elizabeth on her twenty-first birthday by the school children of Southern Rhodesia. It is in the form of the Flame Lily of Southern Rhodesia.

STERN BROTHERS, 42nd ST., WEST OF 5th AVE., N. Y. 18, LO 5-6000

Muriel King
creates exquisite symmetry
in midnight satin
Custom Original

Stein & Blaine

13 West 57th Street • New York 19

the new "feminine look" make-up Soleil d'Or
(GOLDEN SUN)

Like sunlight, from which it takes its name, **Soleil d'Or** is flattering to every type of skin coloring . . . a glowing highlight for day or evening costumes.

This lovely make-up series includes everything from powder base to lipstick, all color-related to **Soleil d'Or** face powder . . . a luscious, sunny shade that gives the new "feminine look."

Coty

'AIR-SPUN' FACE POWDER $1
L'Aimant, L'Origan, Emeraude, 'Paris'

'SUB-DEB' ROUGE 75¢
Color-related to powder base and powder

'SUB-DEB' LIPSTICK $1
Smooth, lustrous, long-lasting

'PASTEL-TINT' MAKE-UP BASE $1.50
NEW! Quick! In purse-size compact

'SUB-TINT' CREAM-POWDER BASE $1
For that smooth, flawless look

(All prices plus tax)

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Claire McCardell
Lonsdale
AMERICA'S FINEST FABRICS

Lonsdale's ROMANTIC REVIVAL...

1808 CAMBRIC IN SUNSHADE PASTELS

Lonsdale returns to its first love—Cambric. The soft, firmly woven cotton that helped make the Lonsdale label famous...that gowned and petticoated, parasoled and bonneted the belles of the 1800's. And now—the finer for its smooth-combed, mercerized yarns...the better for its Sanforized finish...the prettier for its color-fast, Sunshade pastels—Lonsdale's lovely 1808 Cambric repeats fashion history romantically interpreted by leading contemporary designers.

LONSDALE COMPANY • Home Office: 50 South Main Street, Providence 1, R. I. • Sales Office: 55 Worth Street, New York 13, N. Y.

A tribute to your beauty...
the grace and seemly elegance
of a nightgown by Fischer! Defined in
purest rare silk, all garlanded
with imported Swiss eyelet embroidery.
And, if you wish, a delicate
sheath of a slip to match.
Heavenly* silk lingerie
by Fischer
*Reg. U. S. Pat. Off.
Complete advertisement
Copyrighted 1948, Heavenly* Silk Lingerie, Inc.

For that sought-after, sheltered look of Spring, '48

THE DRESS WITH A DELICATE AIR

a swirl... a rustle... a whisper of lace... pure sorcery and typical of the delicate charm you'll find everywhere this Spring in our fashion shops

Hattie Carnegie swathes you with whispering taffeta crowned with lace and a train, $450
The 28 Shop—Sixth Floor, South, Wabash

Marshall Field & Company
CHICAGO

HAT BY CHANDA

LEMUS—VOGUE STUDIOS

For those who like to dress quietly... and well!

Our polite version of the bolero dress newly silhouetted: small top, gently falling skirt. The print subtle, subdued: black dots-in-motion on muted background, toast tan, blue or green. The fabric: fine-to-the-touch Tropicaire, by Hess, Goldsmith. The dressmaking: careful-beyond-criticism. The price: unexpectedly—about fifty dollars.

This is from our collection of "Essential Dresses" in which we specialize: discreet, understated fashions to wear always and everywhere—the dresses that are never idle in your closet!

ben barrack

If you do not find our fashions in your favorite shop write Ben Barrack 463 Seventh Avenue, New York 18, N.Y.

B. ALTMAN & CO.
FIFTH AVENUE NEW YORK

FOR A SPRING EVENING . . .
fluid, bare dress and minute bolero to cover. The flat midriff is circled with narrow rayon velvet bands, the skirt soft-swinging and the dark rayon crepe scattered with tiny vivid rosebuds. In black with red or turquoise roses. Sizes 10 to 14, at 175.00.
Altman misses' dresses, third floor

Palter DeLiso

the mark of couturier shoes

our rainbow pump with layer-cake platform

Exclusive with

Himelhoch's

DETROIT

if it's out

of this world...

it's here!

kaufmann's

Pittsburgh, Pa.

rainwear by Sherman

Look this way...when you're caught
in an April shower...fetchingly caped
by Kaufmann's, the veritable "city of shopping"
that has everything...in prodigious variety...
that does everything...
with overwhelming verve.

Paul Rand

"Ethereal"

Face Powder: Light peachy-mauve, delicately flattering.....$1.00

Lipstick: Light, bright, brilliant . . . very, very prettifying $1.00

Rouge and Cream Rouge: Soft rosy-pink, for a light, natural blush..... .85

Nail Polish: Harmonizing shade of rose-red.. .25

(All Prices Plus Tax)

THE LATEST, LIGHTEST, LOVELIEST LOOK IN MAKE-UP

SUBTLY slanted toward the New Look in fashion, and designed to turn you into a fragile, feminine creature to be cherished and adored. You'll be so thrilled with the way it becomes you . . . and gives you a softer, sweeter loveliness than you've seen in years!

Barbara Gould

AIDS TO LOVELINESS

SUN SUEDE
coat dress . . . supple,
soft-textured foil
for the splendor of
gold kid accents.
J.W. ROBINSON CO. LOS ANGELES • PALM SPRINGS
PHOTOGRAPHED BY GEORGE PLATT LYNES IN OUR GALLERIES OF FINE FURNITURE

10° Below*

tailored by

Max Levine

Cool, crisp, light, crease-resistant rayon suits, smoothly hand tailored by Max Levine, dean of summer suit creators. The model illustrated at finer stores everywhere about $30. Misses' and junior sizes are available in this exclusive fabric.

For the name of the store in your city write

MAX LEVINE & CO., 205 W. 39 ST., N.Y. 18

10° Below*
tailored by
Max Levine
*REG. U. S. PAT. OFF.

LUCIEN LELONG

perfumes

Sirocco– Perfume, warm and encouraging, like the sudden sun after a spring shower, puts a smile in your heart.

It whispers romance as you walk! Trigère's picture book dress in Ponemah Spoven cotton taffeta by Wesley Simpson. Bright navy, mulberry, fog, black or white. Sizes 10 to 16. $135.00. Available in New York at B. Altman & Co. and at other fine stores.

Ponemah Mills greige goods are fashion woven exclusively for quality converters.

PONEMAH MILLS, TAFTVILLE, CONNECTICUT

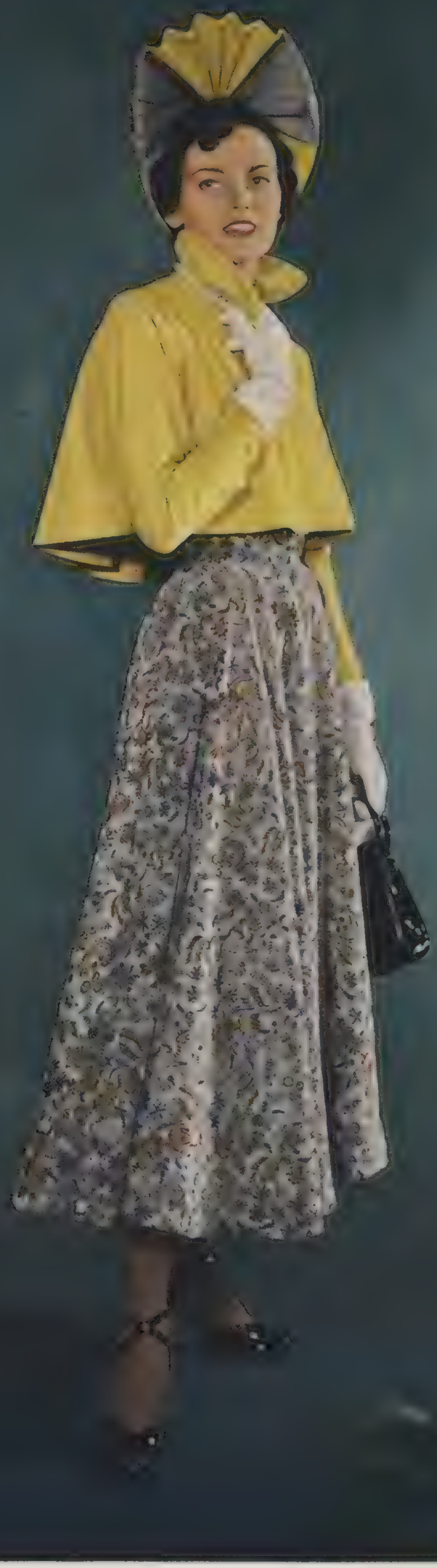
Ponemah
SPOVEN*

MEANS FASHION WOVEN

McCAMPBELL & COMPANY • SELLING AGENTS

FORTY WORTH STREET • NEW YORK

*REG. U. S. PAT. OFF.



CEIL CHAPMAN recites "A primrose by the river's brim" with double spring enchantment! Primrose yellow wool semi-demi coat over primavera silk dress with rustling yellow taffeta petticoat . . . $125.

Gladdened with Sally Victor's wide-eyed straw bonnet.

the BROADWAY
Southern California

Kislav gloves — Koret satchel — Mademoiselle shoes

LOS ANGELES • HOLLYWOOD • PASADENA • CRENSHAW

La Tausca's the "new look" in simulated pearls—naturally!
La Tausca
SIMULATED PEARLS
WORLD'S FINEST
One of a new group of "Fantaisie" necklaces styled by MAJESKA

Summer Fantasy

In Egyptian cotton...

a two-piece tiered suit by Charles Armour.

Wine, black, grey, green.

Sizes 10-16. $55.

WOODWARD & LOTHROP

WASHINGTON

MUNSINGWEAR NYLONS

REG. U. S. PAT. OFF.

IN "SCULPTURED PROPORTIONS"*

Hurry, hurry, before another night falls, to see the lovely difference in these *specially knitted* fifty-one and fifty-four gauge nylons. Munsingwear makes them the perfect length for your leg, of course...but with a very special technique, also fashions them to fit the actual shape of your leg. That's why these nylons look doubly sheer...triply exciting. In three "Sculptured Proportions": Iris small, Venus medium, Diana tall; at fine stores everywhere.

*TRADEMARK

Iris small

Venus medium

Diana tall

PORTRAIT OF WILLOW-SLIM GRACE

Irene of California silk faille suit and tulle hat.

Stix, Baer & Fuller
ST. LOUIS

Turning
heads
lipstick
de
Schiaparelli

Hal Reiff

Marusia brings a cloud to earth—dusts sheer wool with gold. Ours alone Frost Bros. • San Antonio

Look . . . Dunlap's all dressed up! . . .

with bows, veils and fine feathers.

The hats you've wanted, with soft sweetly feminine lines in the new Dunlap spring silhouettes at your favorite store.

Such a pretty way to look!

Jo Copeland of Pattullo
does a Pearl Print in rayon crepe.
Pearl studded gloves to match.
Available also in solid sheer.
Exclusive with
MAISON BLANCHE
Designers' Shop, NEW ORLEANS

fabrics stafford

*Reg. U. S. Pat. Off. . . . Shoes by Capezio

"Checkout"... a non-crushable Stafford Tie Foulard woven with Celanese yarns. Two piece dress $45. One Piece dress $40.*

***Navy, brown or green check. For the name of the store in your city write* KANE-WEILL • 498 SEVENTH AVENUE, New York 18**

Photo by Anton Bruehl

Remember Mother on her Day, May 9

Bag No. 1915, in black calf, complete with Evans fittings . . . powder box, lipstick and cigarette case. About $75 plus tax. Same style in other leathers about $67.50 plus tax. At fine stores only.

Evans is elegance

EVANS CASE COMPANY
New York City • North Attleboro, Mass.

POWDER BOXES • FITTED HANDBAGS • CIGARETTE CASES • AUTOMATIC LIGHTERS

JEWELRY BY KOSLOW

Photographed at the Brussels Restaurant by Weitzen

Capri's exciting spring evening gown—in Gourdon's lovely vernal print woven with Enka Rayon. Bergdorf Goodman, New York
Ransohoffs, San Francisco • Chas. A. Stevens, Chicago • The Jenny Co., Cincinnati

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.*

SMARTWEAR

Emma Lange, Inc.

MILWAUKEE

Thinking of you...a Fred A. Block original

Copper glow...glistening wonder of this romantic season! Figure-divine dress with a cape-jacket of copper worsted crepe. Print lines the jacket, too. 98.95. Hat by John Frederics.

What's a washdress doing in this picture?

On the right, you see a grand-manner dancing dress: pocketful of roses, haze of hand-made lace over gleaming emerald folds. On the left, you see a gay little cotton that goes merrily off to market. Dance-dress, washdress are identical on one important point: both close smoothly, perfectly, with Talon slide fasteners. Because the same Talon fastener that's chosen for top-bracket fashions is so inexpensive, so widely used, it can be found in dresses at every price.

Whatever you buy—whatever you pay—get the extra value of the Talon slide fastener.

Talon

REG U S PAT OFF

THE QUALITY SLIDE FASTENER

TALON, INC., MEADVILLE, PA.

THE JANE ENGEL GOLFER, famous on all fairways for its clean-stroke tailoring, good form. Fine chambray with a two-piece back for complete freedom, a fuller skirt and tucked bosom as feminine additions to its functional perfection. Grey, pink, blue, or brown in 10 to 20. 17.95

Jane engel

Madison at 79th, New York 21, New York

WEAR-RIGHT

TRES CHIC gauntlet with that French look. Twotone double woven cotton buttoned way up to there! Solid colors too.

Sizes 18 to 46
...the summer-cool dress
in dotted sheer
with its own bright jacket
in spun...
red jacket with
dotted navy or grey,
green jacket with
dotted black or navy rayon.
Jacket and dress — $35
Mail Orders Filled
Lane Bryant
New York • Chicago • Detroit • Philadelphia • Baltimore • St. Louis • Brooklyn

a New Point of view

There's slenderizing magic in the *tall*, tapering heel of Nebel Slenderette.* In one dramatic stroke, its pointed perfection gives your ankles that fashionably fragile look . . . vanishes mysteriously into the seam, leaving a new, unbroken line of loveliness. Stunning in new spring colors . . . so beautifully detailed you'll know Nebel Slenderette* was styled to make your legs look slimmer and younger.

– and you'll know they're

NEBEL Nylons with the Slenderette Heel*

A William Nebel Creation

NEBEL KNITTING COMPANY, CHARLOTTE, N. C.

*Patent Pending on Heel Construction

From California comes this wonderfully wearable rayon sharkskin suit. Created by Georgia Bullock, not to make fashion history, but to have you love it. About sixty-five dollars. B. Altman, New York; Neiman-Marcus, Dallas; Julius Garfinckel & Co., Washington; and other fine stores.

georgia Bullock

Butcher-boy type pajama fashioned of alluring Bur-Mil rayon crepe with an exquisite Val lace trim. Pastel colors in sizes 32 to 38.
At better stores everywhere

Mary Jane

Bur-Mil QUALITY

GEO. E. & G. J. HANSEN, INC., 152 MADISON AVE., N. Y.

A whole in two...Peggy Thayer's whole golf dress in two pieces...shirt of No-Fade Dobby shirting tucked into skirt of same. Action back, action sleeves, impeccable tailoring typical of **Jamison**

Saks Fifth Avenue New York
Chicago Beverly Hills Detroit
Frost Bros. San Antonio

THERE YOU GO...

gay as the outdoors
that beckons
so enticingly....

Every moment your heart brims with the gayety of complete freedom and comfort. Reaching for a tennis ball, playing around your flowers, romping to the beach, or just watching others at their active sport, Lastex yarn goes with you. There is a new freedom today in your play and sun clothes, thanks to imaginative elasticising with the Miracle Yarn.

Lastex ... the yarn that sets your figure free ...
Reg. U. S. Pat. Off.

An elastic yarn manufactured exclusively by
UNITED STATES RUBBER COMPANY
1230 Avenue of the Americas, New York 20, N. Y.

"THE BEAUTY AND DISTINCTION OF CUSTOM CAR STYLING"

JOHN FREDERICS

DISCERNS "TECHNICAL MASTERY" IN THE DESIGN OF THE KAISER AND THE FRAZER

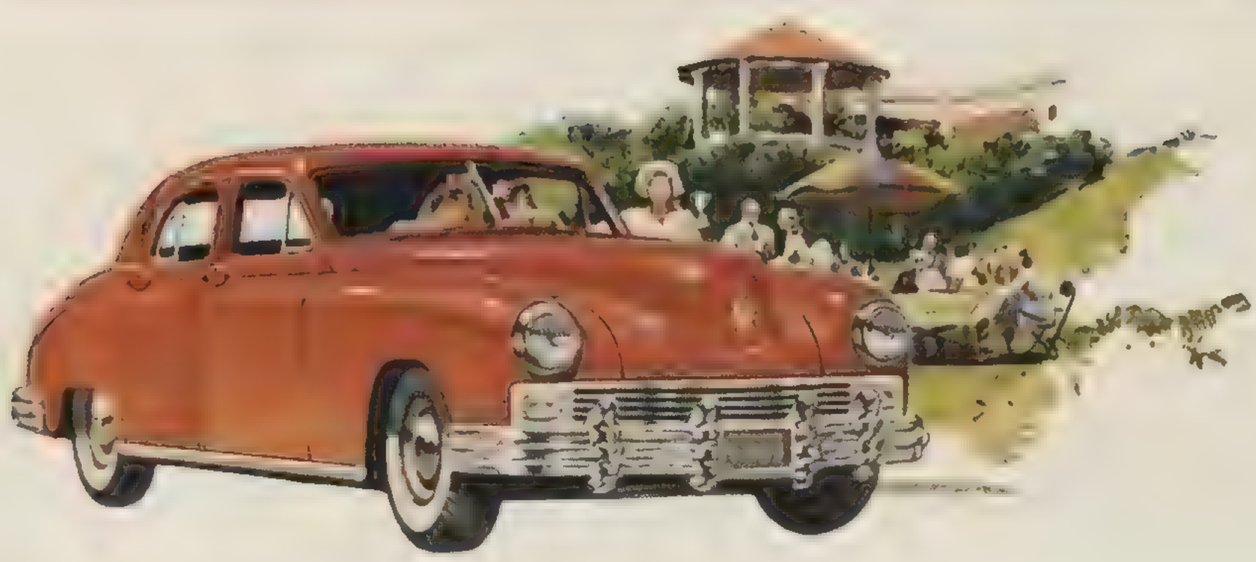
Renowned creator of fashionable millinery, artist John Frederics has long been a noted world authority on design. His fertile imagination has produced many innovations which have led to revolutionary style trends.

Frederics' practiced eye instantly discerned correspondingly important innovations in motor-car design which you will also see when you inspect the KAISER or the FRAZER. He said, "These cars are the magnificent result of fine artistic conception and technical mastery, with the careful emphasis on detail that means continuing enjoyment to owners."

Your own appreciation of beauty and craftsmanship is bound to be pleasingly stimulated when you inspect the KAISER or the FRAZER. And your first ride will be *a ride you never forget!*

Modern carriage hat and accessories, a John Frederics creation in rough straw with black maline veiling.

VICTOR KEPPLER



KAISER

FRAZER

KAISER-FRAZER CORPORATION · WILLOW RUN, MICHIGAN

LARGE . . . . "NEW LOOK"
HERS . . . . . "STARDUST"
HIS. . . . . "EXECUTIVE"

on APEX sun glasses they agree!

"FLIGHT LEADER"

"MISS AMERICA"

She likes the concealing-revealing smartness of Apex Sun Glasses for she knows glasses like this do as much for a girl as a veil . . . or a slinky black dress . . . and so many smart styles too. He says, "Apex, how they ever put all that scientific precision and perfection into sun glasses for only $5.00, I'll never know." Apex . . . costume-coordinated "Glare Bar" sun glasses please both men and women.

© Apex Specialties Co., Empire State Bldg., New York 1, N. Y.

STRAP
SLING
ARCHWEDGE
BRAID
U.S. Keds
THE WASHABLE CASUALS
MADE ONLY BY
U.S. RUBBER
SERVING THROUGH SCIENCE
UNITED STATES RUBBER COMPANY
3.50 to 5.50 at better stores

NEW *Wonderful* WAY to give a Chatham *Lamsdown* blanket

Give a luxurious Chatham "Lamsdown" blanket this new way . . . when you buy a "Lamsdown" at your favorite department store, you'll get this charming miniature gift box with a gift certificate. The beribboned transparent plastic box contains swatches of the eight new "Lamsdown" colors. The person receiving the gift selects the color she likes best, then redeems the gift certificate at the store where you purchased the blanket.

"Lamsdown" is such an exquisite gift for showers, weddings and birthdays because it's Chatham's finest quality blanket in 100% virgin wool. Beautiful "Lamsdown" is satin-bound, and comes packed in a white closet box with floral motif. Pink, blue, peach, white, turquoise, yellow, beige, gray. For single or double beds (72 x 90″), $16.95*. Extra wide size (80 x 90″), $18.95*.

*Slightly higher in the West.

CHATHAM MAKES GOOD BLANKETS FOR ALL THE FAMILY
(Baby, too!) in a wide variety of colors and prices, each blanket attractively packaged in its own distinctive closet box.

© Chatham Manufacturing Co., Elkin, N. C.

AYWON
Originals

Contrasts—*Left:* Luxurious pure silk polka-dot scarf knotted casually at the throat of a one-piece rayon crepe. Black or navy. Sizes 10 to 18. *Right:* Short sleeved dress under taffeta trimmed bolero. Sheer check in fine Bemberg® rayon. Black or navy. Sizes 10 to 20. Each about $30 *(Slightly higher on West coast.)*

AYWON A·1 ORIGINAL ALL THAT THE NAME IMPLIES

For name of store in your city write AYWON DRESS CO., Inc., *525 Seventh Avenue • New York 18, N. Y.*

A breeeze of a dress . . . filmy sheer rayon quietly plaided in chalk white.

A dress for town . . . it's smartly tailored; a dress for the country . . . it's softly casual. A dress in woven plaid AMERITEX *rayon sheer.*

Brown, green, navy or grey. Sizes 12 to 20, 38 and 40. About $18.00 at fine stores everywhere. For name of store nearest you write David H. Smith, Inc., Lynn, Mass.

KICKERNICK

"Quotes"

OF ELASTA$_Q$*

Sleek and smooth — with just enough control to make me feel compact! The one wonderful pantie that goes under everything — washes like a breeze — wears for ages. Garter tabs, too, when needed. Kickernick "Quotes" are made of ELASTA$_Q$, the double-knit rayon fabric that stretches *and* contracts without rubber. Retains elasticity after many washings.

Kickernick LINGERIE

SIZES: 9-11-13-15
or waist: 22-24-26-28
COLORS: Yellow, white, blue, tea rose, black
To retail at about three dollars.

PANTIES • BANDEAUX • SLIPS • PANTIE GIRDLES • GOWNS • PAJAMAS • • KICKERNICK INC. • MINNEAPOLIS 1, MINNESOTA

*Reg. U. S. Pat. Off.

IN DANCING TWINS

Seam-free nylons

WITH PATENTED HEEL

Here are the form-fitting seam-free nylons—the exquisite hosiery that carries the SEAL OF THE DANCING TWINS. With the new, patented Gusset Heel* for ankle-hugging fit, the Gussetoe for comfort. And no hint of seams to mar the smoothness of those important inches! Seam-free nylons certified by the SEAL OF THE DANCING TWINS are sold under many national and store brands.

*U. S. PAT. NO. 2388649

DANCING TWINS

Reg. U. S. Pat. Off.

Perfect Fit • Seam-Free Beauty

PATENTED HEEL

designed by *Mollie Parnis*

MONTALDO'S

Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis
Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.

Bird-Speakman Inc.
Wilmington, Del.

Doop's
East Orange, N. J.

Worsted. . . so wonderful
The firm, fine feel of it. The look of it. The superior way it drapes and tailors. All so important this year when colors roll skyward and hemlines swing full. Here you see new beauty in Kanmak worsted gabardine... thoroughbred among fabrics... ever lovely and enduring.
Coat by Ainslee Classics
KANMAK

Lennox
INSIDE AND OUTSIDE...BOTH BEAUTIFUL
WRITE US FOR THE NAME OF YOUR STORE
LENNOX BAGS • SAINT LOUIS
McGRATH

Sizes 12 to 20

H. R. in a versatile mood
turns his deft hand to the creation of
superb dressmaker bathing suits
— in crisp, rustling taffeta —
using the same casual lines and
smart simplicity which is
inimitably Henry Rosenfeld.

Navy and Black *Sizes 10 to 16* *$10.95*

—Best & Co.

Henry Rosenfeld

Swim-tight!

Style-bright!

DIVING BELLE

SWIM CAPS

Oh . . . they're sleek, smooth, smart and saucy! In favored white and five bright fashion tones. All pure, new rubber. For the utmost in flattery and fit, ask for a Diving Belle Swim Cap. At better stores everywhere.

pretty products, Inc., Coshocton, Ohio

Gown, white only, sizes 32 to 38, about $15.

Matching pantie, sizes 4 to 7, about $4.
Matching slip, sizes 32 to 38, about $8. Both in white, blush, powder blue, buttercup or black.

Classic loveliness for you

TEXTRON TRICOT LINGERIE IN NYLON WON'T CLING OR RUN... WON'T BAG OR SAG...WON'T SHRINK...NEEDS NO IRONING!

You'll look like a goddess in Textron's newest peignoir gown of lovely nylon tricot! Sheer as moonlight, light as April air. Deftly molded and delicately detailed with fleur de lis embroidery. All nylon—from lovely trimming to tiny stitching—it washes and dries like your nylon hose—no ironing needed to keep it beautiful. Matching slip stays set at dress length . . . panties will not stretch or sag.

At leading stores throughout the country. TEXTRON INC., Textron Building, 401 Fifth Avenue, New York 16, N. Y.

TEXTRON
REG. U. S. PAT. OFF.

HOSTESS COATS • BLOUSES • MENSWEAR • WOVEN & TRICOT LINGERIE

Such a lovely way to be caught in the rain!

Mantle for a lovely lady . . . Sherbrooke's midnight black Celareign* cape . . . lined with whispering rayon plaid taffeta. A Celanese* fabric of rayon, Cravenette treated. Sizes 10 to 18. About $45., including scarf-hood.

Sherbrooke
rainwear

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*Reg. U. S. Pat. Off.

SHERMAN BROS., INC., 205 WEST 39th STREET, NEW YORK 18

Avisco® RAYON

FABRIC FIRST . . . Rayon crimped fiber, a dramatic new development in Avisco rayon, lends an incredibly soft, light "hand" to Juilliard's new gabardine (75% crimped rayon fiber, 25% acetate rayon staple) . . . offers inspiration for B. H. Wragge's superb costume suit. Bonwit Teller Inc., New York; Julius Garfinckel & Co., Washington.

Jewelry by Van Cleef & Arpels.

"Avisco" is the trade-mark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

celery crisp . . . cucumber cool . . . America's first choice for all-occasion wear; these suits tailored by **handmacher.** *In Weathervane* rayon by Celanese . . .* **twenty-five dollars.**

**Registered U. S. Patent Office*

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LEG-SIZE STOCKINGS FOR LEG-WISE WOMEN

BREV...for slender or small legs
MODITE...for average size legs
DUCHESS...for tall, larger legs

STYLES ILLUSTRATED $11.95

Others $10.95 to $13.95

(Slightly Higher West of the Rockies)

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SPARKLE

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Treadeasy Shoes

EASY TO LOOK AT!
EASY TO WEAR!

Beauty in *Treadeasy Shoes* goes even deeper than their new materials, new styles, new ideas. It is built-in . . . a part of the sound *Treadeasy* design that means more foot comfort in shoes that keep their good looks longer.

Treadeasy's "Famous 4" Comfort Features

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- ♠ TRIPLE-TITE HEEL
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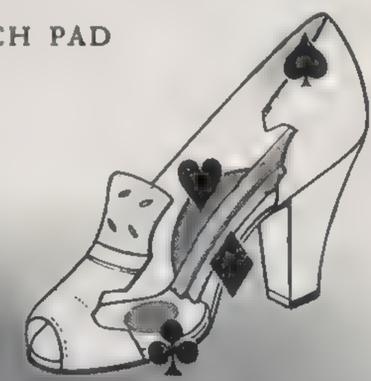
- ♦ BALANCED TENSION SPRING ARCH
- ♣ METARCH PAD



For your nearest Treadeasy dealer, write: P. W. MINOR & SON, INC., Batavia, N. Y. • *Quality Footwear Since 1867*

Wolf Poison!

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There's wolf poison in every U. S. Savings Bond you buy. There's sweet security, too—for your home, your family and yourself.

U. S. Savings Bonds are 100% guaranteed by Uncle Sam. They pay you $4 for every $3 you put in, after 10 years.

Think of this profitable saving in terms of future comforts and luxuries. Think of the advantages it will mean for your children as they grow up.

Think. THINK. **THINK.**

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REMEMBER—U. S. Savings Bonds are poison to wolves!

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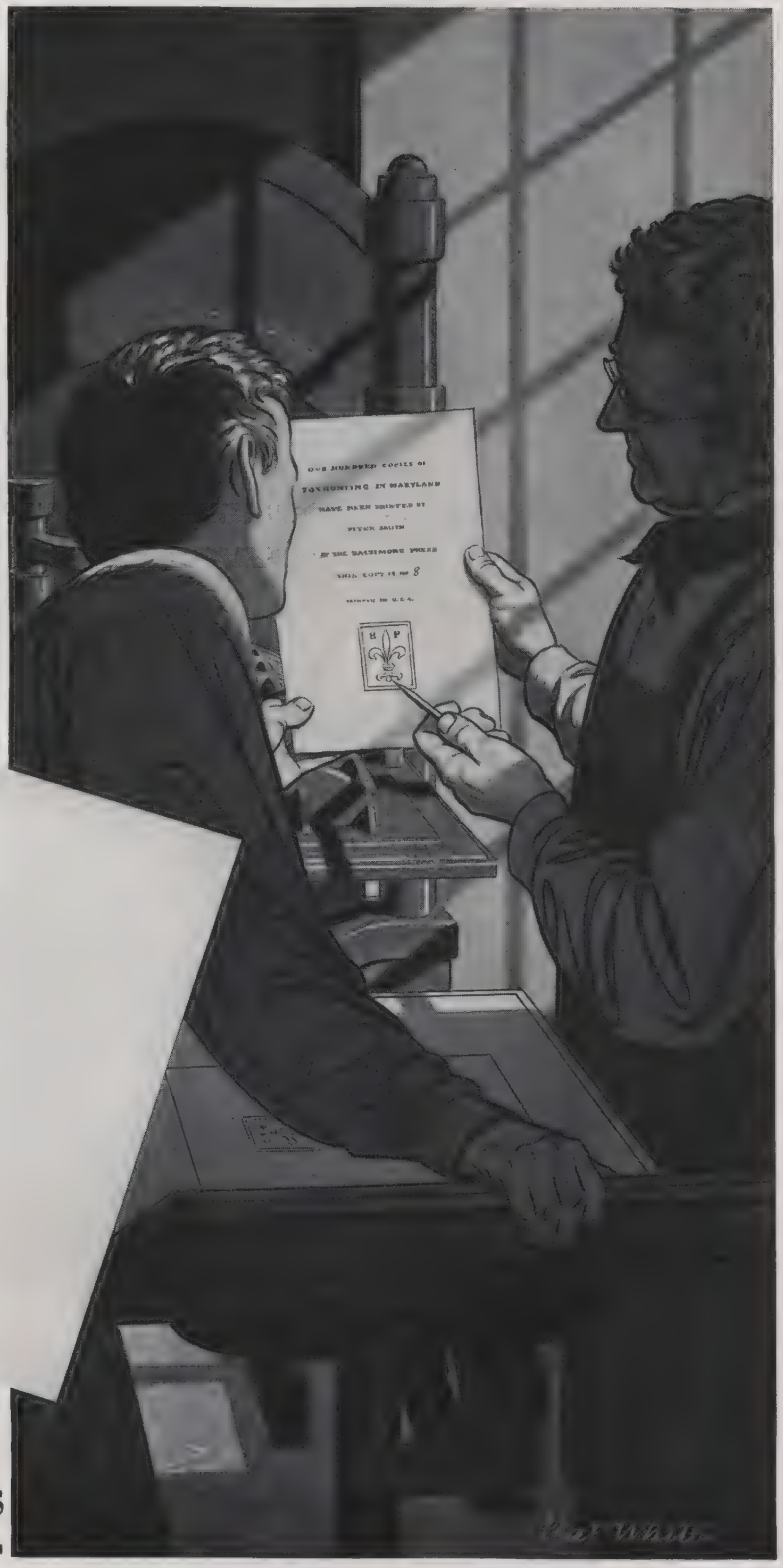
The colophon was the inscription or device formerly placed at the end of a book which contained the printer's name, date, and place of printing. It was the finishing touch, the mark of achievement, the acknowledgment of responsibility for the accuracy of the text from "title page to colophon."

The watermark of Crane is the mark of achievement in making fine papers, for it means papers of cotton and linen fibres only—the choicest and most enduring materials from which paper can be made. No other paper maker has held to this one standard of quality so continuously and with such fidelity. The Crane watermark reveals itself when the sheet of paper is held against the light. We suggest you look for it when next you buy paper for your social, personal, or business needs.



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Dippers

FOR BIG AND LITTLE DIPPERS

Heavenly swimsuits to make beach stars of all the dressed-alike family—Mother, Pigtailer, Water Baby. We picked the stars from the Dippers...and Bates printed them on fine cotton broadcloth exclusively for us. Pink, blue, maize. Better stores have them, but stocks are limited...so make your selection soon.

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3 STRAND NECKLACE, $4.00

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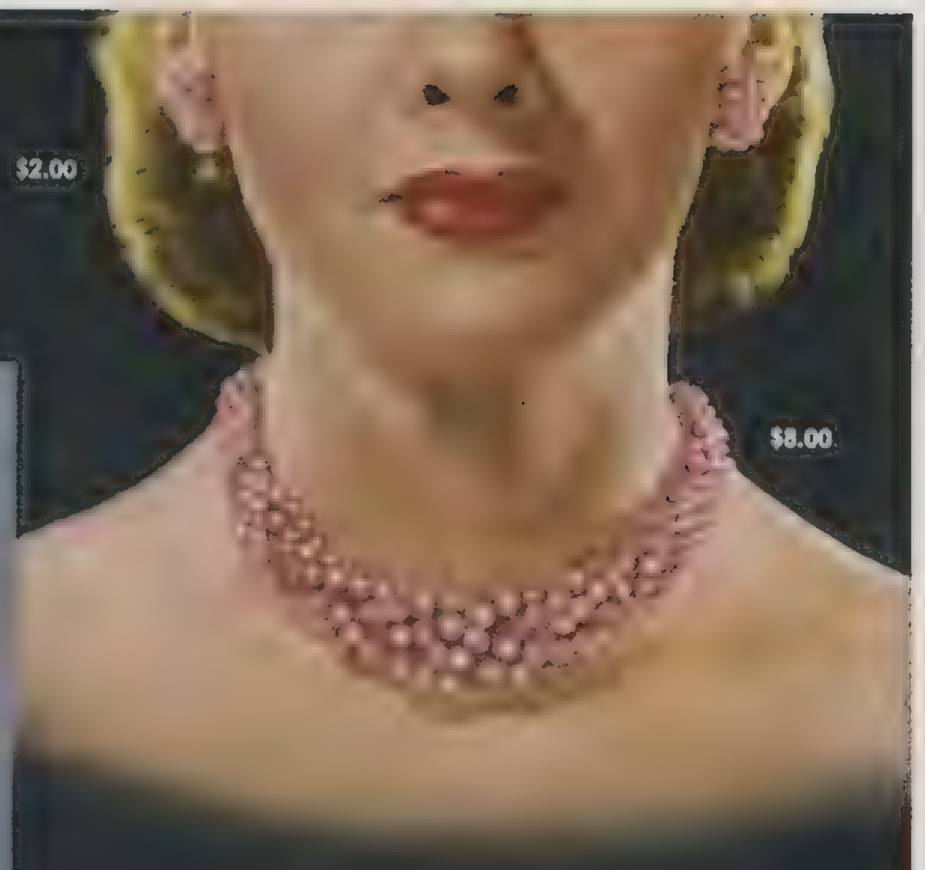
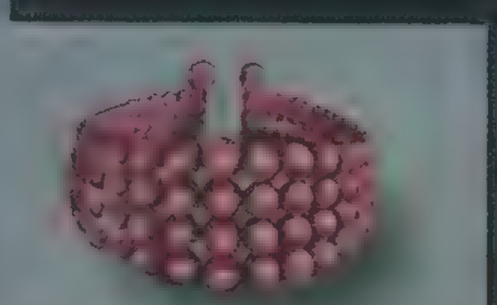


$2.00

$8.00



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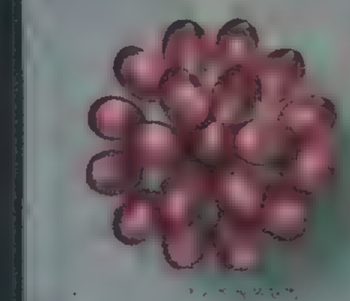

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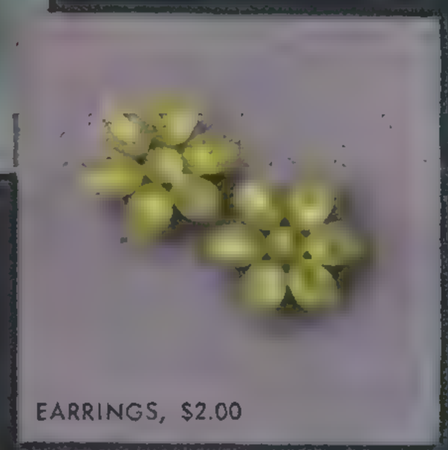

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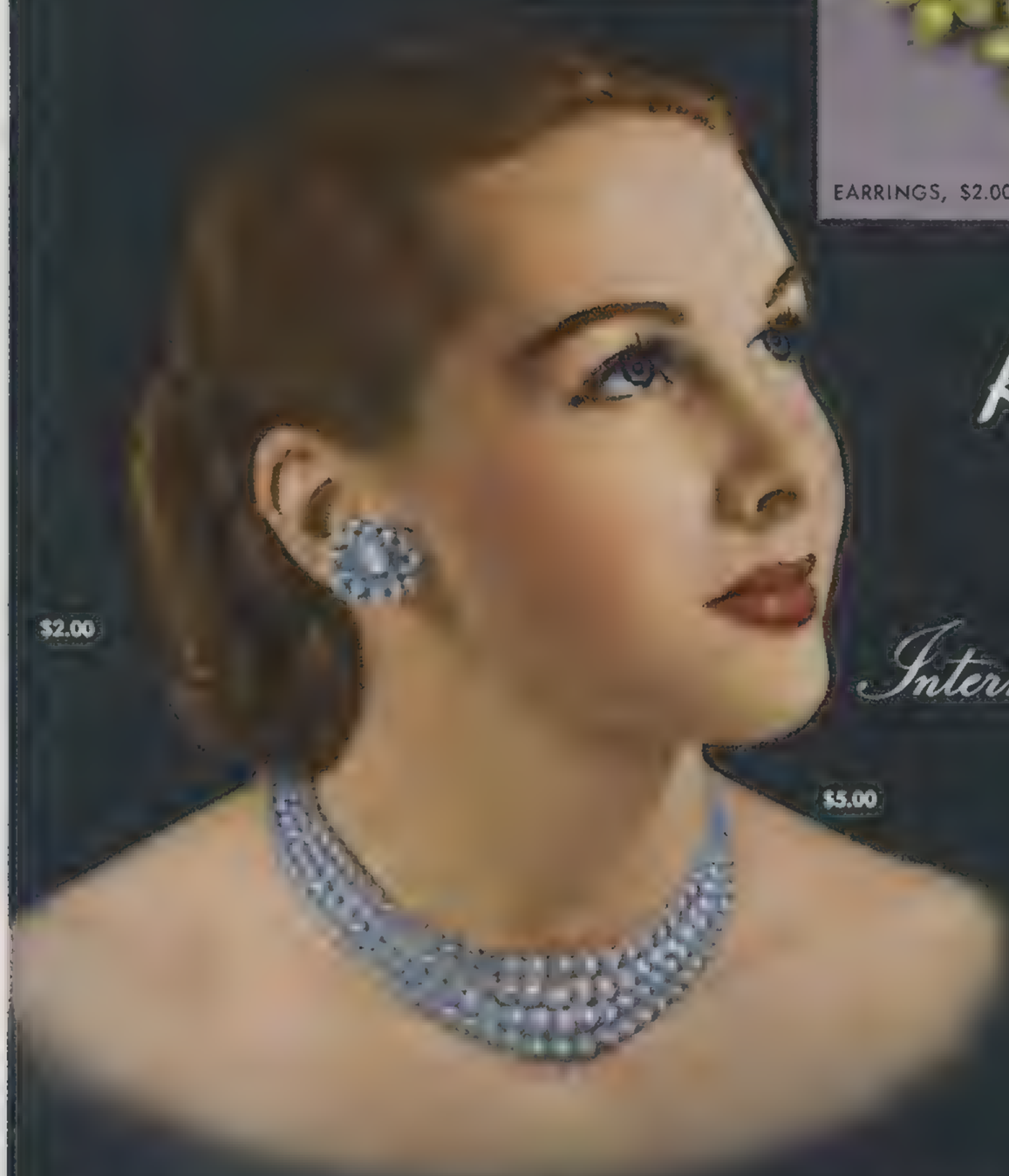
Lustrous, colorful Satinore in subtle shades that enhance your day and night costume.

Your choice in five glorious colors. Pink, Chalcedony Blue, White, Ruby and Citrus.

At better stores everywhere—plus Federal tax



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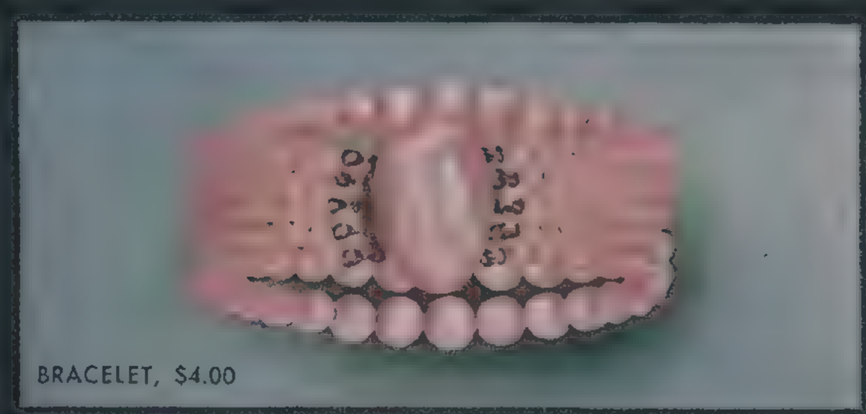
...they're beautiful

Internationally famous creators of Richelieu Pearls "Iridelle", "Satinore", "Golden Glamour", "Fleur de Mer".



BRACELET, $4.00

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is on top of the world, tops in fashion. Her Seamprufe figure-proportioned slip is keyed to the feminine look. Fashioned in luxurious Bur-Mil* quality rayon. At better stores.*

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SEAMPRUFE INCORPORATED • FIFTH AVENUE • NEW YORK

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nice notes for spring... our lilting songbird colors

Wonderful shades ranging from lively lights to deep-toned darks—new and fresh as a bird's first song when it returns in springtime. Captured in Vision's wonderful nylons—those exquisite stockings that fit at heel and toe and ankle as if made for you alone. At discriminating stores. Knit Products Sales Company, 350 Fifth Ave., New York 1, N. Y.

A VISION OF SHEER LOVELINESS

Mallinson fabrics
CONTURA for Spring
The new group of Contura designs is done in water color effects—made possible through a new printing technique. See this versatile and graceful tricot fabric by the yard and in fine ready-to-wear.
NATIONAL MALLINSON FABRICS CORPORATION
1071 AVENUE OF THE AMERICAS, NEW YORK 18
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The Mallinson elephant assures the best in quality and fashion.

Dinner at eight!

Beautiful . . . in rayon crepe . . .

the only interruption — a giant hip rose.

Pastels, black and navy.

Sizes 10 to 20. About $50.

At leading stores throughout the country. For store in your city write: JACK HERZOG & BRO., INC., 530 Seventh Avenue, New York 18, N. Y.

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WORTH A FORTUNE TO YOUR FEET

"Your Footprint in Leather" *

IN BEAUTIFUL NEW

Matrix

SHOES FOR SPRING

The finest Matrix Shoes ever plus that fabulous fashion comfort feature "Your Footprint in Leather." Beautiful outside, beautiful inside . . . they fit your foot all over!

MATRIX SHOES ARE PRICED $16.95 TO $18.95

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MADE OF BURLITH RAYON CREPE
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Hartmann

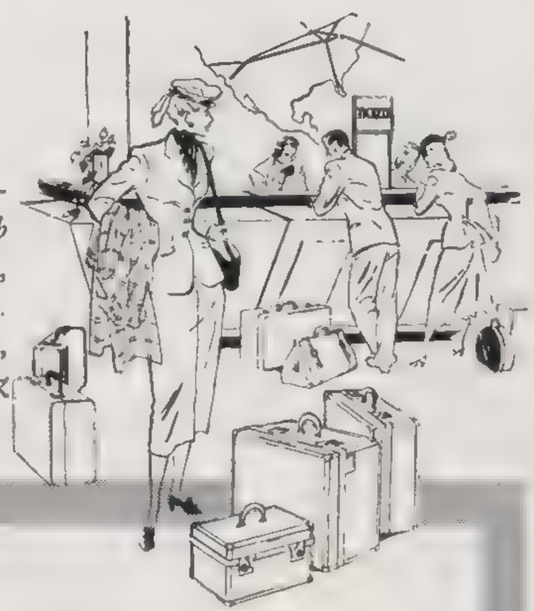
SKYMATE LUGGAGE

is simple to distinguish

in a crowd . . .

because it stands alone in its

distinguished simplicity

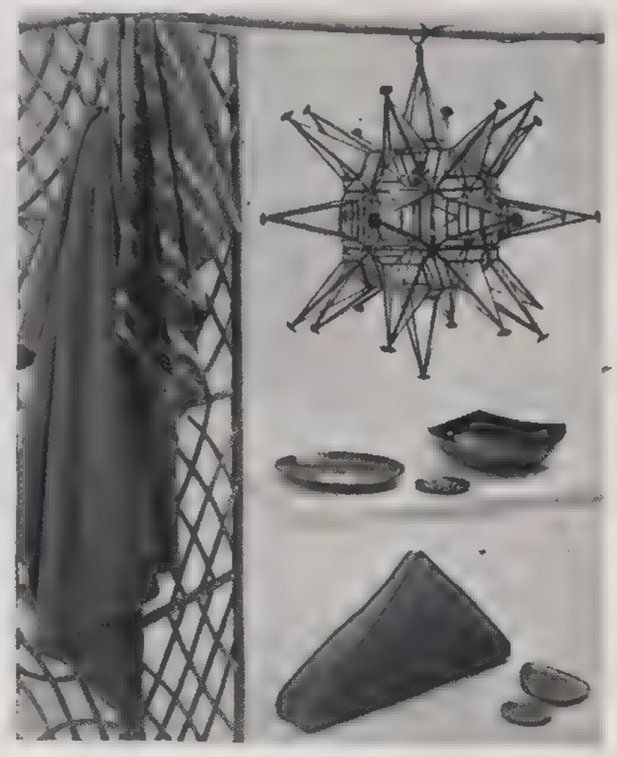


You'll be distinctively equipped to travel anywhere, anytime—by land, or sea, or air—with Hartmann Skymate Luggage . . . so spacious, sturdy, and delightfully convenient to handle. The Hat and Shoe Case, Mayfair Wardrobe, and Train Case are shown here in a pale-topaz rawhide covering.

Hartmann

HARTMANN COMPANY • RACINE, WISCONSIN

IDEAS FROM THE TROPICS



Old American multi-point star lantern; $275. Triangular sail cloth pillow, to order; $16.50. Enamelled copper bowls; $7.50 to $35. Striped sailcloth, $3.50; solid colours, $2.50 a yard.

A FORMULA for hot-weather living proved in the tropical Virgin Islands testing ground (see sketches on pages 128-133) offers an equally good solution to the decorative problems of our own continental American summer. A summer house in the country or a flat in town, stripped to a cool bare minimum, gains an *ambiance* of heat resistance.

From these decorating themes found in the tropics, Vogue borrowed the ideas; Lord & Taylor has translated them. Today on Lord & Taylor's eighth floor there are approximations of the rooms Vogue sketched on location, as well as variations on the theme, but always faithful to the basic philosophy and colour palette. Here and on page 79 are some of these ad-lib translations.

In addition there are other ideas which, although not in stock, can be ordered through Lord & Taylor: To be used on floor or wall and painted to key the colour scheme, Katzenbach and Warren's three-dimensional, sculptured plastic wallpaper called "Straw Square"...Natural linen gauze, deliciously sheer—but actually rugged, tubbable, and not expensive—to be dyed to your order. And grasscloth panels—27½ inches wide by 2¼ yards long -effective and inexpensive, made by Dan Cooper...Pale flexible panels of split plywood woven in a chevron design by Gio Ponti, House of Italian Handicrafts...A hand-screened print of coral or sprout-green conch shells on a white cotton ground, called "Montauk Shells"—from Brunschwig et Fils—with companionate fabrics in solid colours to match. *(Continued on page 79)*

Natural bamboo dining table with glass top, $75; chair, $38. Striped awning cloth, 50" wide; $3.50 a yd. Brown and white pottery bowl; $40. Sea fans come in pastel colours.

Bamboo furniture; wheat or natural finish; sofa, $178.50; chair, $78; coffee table, $73; screen, $90. Prices quoted for sofa and chair are in muslin including labour to cover.

private edition prints

Yours alone . . . when you make your dress in a Bianchini silk or rayon. In the French tradition, only a very small quantity of each design is created—about 20 dress lengths to each of a few select stores! Screened by hand, one color at a time, a few yards at a time, sumptuous Bianchini prints have the quality of elegance that always is in season.

Only Bianchini Fabrics are Fiberset to check shrinking, stretching, sagging.*

Bianchini, Férier, inc.

663 Fifth Avenue, New York • Paris • Lyon

Vogue Pattern #6318

FREE: Write Bianchini immediately for sketches of Vogue Patterns especially adapted to the Private Edition Print you selected.

**Fiberset®*

There's a "Beautiful Bryan" to complement your every Spring Costume Color . . . BEAUTIFUL Bryans The Breathtaking Nylons . . . Always a Shade Ahead

IDEAS FROM THE TROPICS

(Continued from page 76)

GRIGSBY

Deep Mexican mirror, pleated tin frame; $32.50. Ficks-Reed's versatile bamboo chair; $38. Washable tumbletwist rug; $7.95 to $119.50. Paints for floors and walls to order.

Bright persimmon sailcloth printed with shells; $3.95 a yd. Cotton and fibre scatter rug; $5.95 to $54.95. Brass-bound bamboo lamp; $48.50.

Thick squares of hemp matting to be sewn together to your measure...natural or cocoa; 80c sq. yd. Dorothy Liebes' dramatic bamboo blinds, to order.

Copy of French fruitwood powder table, $250; painted, $295. Mauve-to-pink sea shells across white glazed chintz; $1.95 a yard. Tumbletwist rug.

Fruitwood writing table; $270. Bamboo chair with lattice back, wheat or natural finish; $38. Imported blue glass box; $16. Pink, white shells; $2.50.

Everything on this page at Lord & Taylor.

3-WAY BAG*
by Edwards
AS SIMPLE AS
a basic bag in rayon faille, luxuriously rayon satin lined.
b
What a wonderful bag o' tricks is this Edwards bag with its reversible cover that gives you three stunning changes! Good the year 'round in black, brown or navy combination with adjustable golden chain handle.
Basic bag with reversible cover . . . about $11
c

CAVANAUGH LUGGAGE

... hand in hand with fashion!

Here is luggage exquisitely beautiful in quality, appearance and design—so typical of all Cavanaugh creations. Expertly fashioned by master craftsmen, Cavanaugh luggage gives you the chic, "new look" of the smart traveler. At selected luggage and department stores.

Brown and white Basket Weave Ensemble with alligator-grained, top grain cowhide binding available in 10 piece set.

Coat designed by Monte-Sano

Cavanaugh
LUGGAGE CRAFTSMEN
224 MARKET ST. NEWARK 2, N.J.

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

FOR FURTHER INFORMATION ABOUT THESE LISTINGS WRITE TO VOGUE'S TRAVELOG, 420 LEXINGTON AVE., N. Y. 17

Arizona

TUCSON

SANTA RITA HOTEL. 250 rms. Tucson's Social Cntr.; Western Hosp. & Atmosphere. Superb cuisine; famous Dance Bands, Polo, Golf. Nick Hall, Mgr.

California

SANTA BARBARA

SANTA BARBARA BILTMORE

Luxury without equal on the Coast—a "garden estate beside the sea." Rambling main buildings reflect the authentic Spanish-Californian atmosphere of old, unspoiled Santa Barbara. Secluded cottages are scattered through acres of lush, all-year gardens. Many activities center in the Coral Casino Beach and Cabana Club. Open the year 'round—it's always Spring in Santa Barbara and every season is the season.

Georgia

SEA ISLAND

THE CLOISTERS. Beautiful year-round resort. Surf or pool bathing, golf, tennis, skeet, fishing, cycling, dancing. N. Y. Res. Office, 630 5th Ave.

Maine

PROUT'S NECK

BLACK POINT INN—an inn of Charm and character; all seaside activities; beach and pool, golf, tennis, boating. Ross W. Thompson, Mgr.

Missouri

KANSAS CITY

BELLERIVE HOTEL. K. C.'s Social Rendezvous. Luxurious apts. Famous El Casbah Supper Club. Garage. Rec. by Duncan Hines. Louis L. Larrea, Mgr.

New Hampshire

LAKE SUNAPEE

GRANLIDEN. A charming summer resort hotel. Splendid golf, private beach, riding, tennis. Ideal climate. Booklet. Direction Geo. H. Bliss.

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CRESTMONT INN. In Allegheny Mts. 2200 ft. alt. Lake, tennis, golf, concerts, supervised play for kiddies. Opens June 12. Folder.

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Vermont

AVERILL

QUIMBY'S COLD SPRINGS CLUB. Country home for all ages. 800 acres. Sports. Directors for young folks. Hortense Quimby, Owner-Mgr.

BURLINGTON

OAKLEDGE MANOR ON LAKE CHAMPLAIN

A secluded, 250-acre estate offering all sports in delightful settings; swimming, fishing, boating, golf, tennis, etc. Recreational, Sports Directors. Playhouse. Sightseeing tours to "name" places of region. City facilities nearby. Capacity: manor, bungalows, cabins, 100 guests. Write for descriptive folder, rates. Fred A. Hill, Owner, Manager.

WOODSTOCK

WOODSTOCK INN. One of Vermont's finest year-round resort Inns catering to distinguished clientele. All sports. Literature. David E. Beach, Res. Mgr.

Virginia

VIRGINIA BEACH

THE CAVALIER HOTEL

The Aristocrat of Southern resorts. Country and seaside pleasures combine to make this year-round vacation spot truly enjoyable. Two championship golf courses. Riding, tennis, bathing . . . boating . . . fishing . . . excellent service. Guests may enjoy all facilities of the Cavalier Beach and Cabana Club—Yacht and Country Club—Saddle Club. Sidney Banks, President, Virginia Beach, Virginia.

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One of the island's most glamorous hotels. The scene of happy holidays. Beautiful swimming pool. Fishing, sailing, cycling, golf and other sports. Brilliant social life. Dancing to name band. American Plan or new Bermuda Plan including room and complete breakfast. New York Reservation Office, The Plaza, 1 West 58th Street, Suite 1755, Tel. MU 8-2240 or your travel agent.

everywhere . . .

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classically modern, richly traditional

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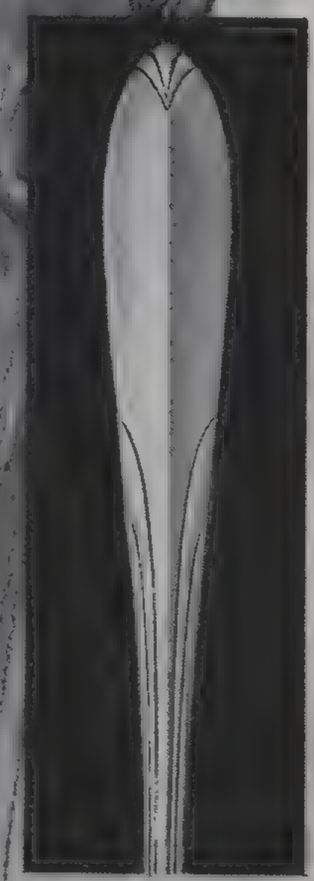
• National Sterling presents four distinguished patterns in five-piece place settings and all accessory pieces for complete service. Ask to see National Sterling at fine jewelers and silverware departments.

NATIONAL SILVER COMPANY



OVERTURE

INTERMEZZO

PRINCESS ELIZABETH

Vogue's School and Camp Directory

FOR ADVICE, WRITE: VOGUE'S SCHOOL AND CAMP BUREAU, 420 LEXINGTON AVENUE, NEW YORK 17

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Give your children a great time outdoors in a Maine camp. State inspected. Mellow days, cool nights, supervised sports, wholesome food. Write for 1948 Camp Guide. MAINE DEVELOPMENT COMMISSION, BOX V, GATEWAY CIRCLE, PORTLAND, MAINE.

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Enjoy musical summer with famous artists in Maine woods. Private instruction; all camping activities. Fee $350. 28 practice cabins. Orchestra. Band. Chorus. Catalog. DR. PAUL E. WIGGIN, 123 HAMPDEN ST., WEST SPRINGFIELD, MASS.

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Newfound Lake, N. H. Boys and girls 3 to 13. Where campers enjoy an ideal summer. Experienced staff. All land and water sports. Record health. KATHARINE BARTLETT, MARY HARRIMAN DREXLER, DIRECTORS, BOX V, DEERFIELD, MASSACHUSETTS.

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WIHAKOWI
Eastgate (Girls 8-17) Westgate (Boys 8-16) Northfield, Vt. Land, water sports. Riding, arts, golf. Mature leaders. 100 acres, lake. Cabins. Nurse. Accessible. 4 or 8 weeks. Catalog. J. K. BOLTE, BOX V, 2916 ALLENDALE RD., BALTIMORE 16, MD.

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On Cape Cod. For 45 Boys and Girls 6-12. Salt water swimming, rowing, sailing on sheltered bay under trained supervision. Usual activities. Screened cabins. Nurse. 25 acres on private shore. Tuition $350. MR. AND MRS. JAMES V. MELCHER, SO. ORLEANS, MASS.

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Happy, busy though relaxed summer. Children 5-14. In the Berkshires. Finding the thrill of exploring the countryside. Farm animals, creative and sports activities. Informal but well-supervised. MR. & MRS. ERIC G. CRAVEN, 109 EAST 94 ST., N. Y. 28.

CAPE COD MUSIC CENTER
The ideal summer for boys and girls who love music. Senior Group 14-18; Junior Group 10-14. Vocal and instrumental music, composition & Ballet. Seashore camp activities. Write to Director: MRS. C. C. CROCKER, BOX 14, EAST BREWSTER, MASS.

APPLE HILL
Boys and girls 6-12. Individual guidance by mature counselors selected for understanding of children. Emphasis on participation and sportsmanship. Arts, crafts, swimming, riding, camping trips, tutoring, etc. Fee $300. Uniforms supplied free.
Write Apple Hill, Box V, East Pepperell, Mass.

Jrs. 5-7 MILBROOK Srs. 15-18
Lowers 8-10 Uppers 11-14

• A Coeducational Camp in Maine •

One hundred acres with gardening and building projects. All usual camp activities, including riding, sailing, and weekly trips. *Special Western and Canadian trips for older campers.* Regular season nine weeks. Open June and September. *Catalogue.*

Mrs. Jackson V. Adkins
Phillips Exeter Academy Exeter, N. H.

Boys' & Girls' Camps

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FOR BOYS AND GIRLS 3 to 9

A home camp of healthy farm life. Playhouse, pony, music room, craft & carpentry shop, theatre. Safe swimming pool. Luscombe playground equipment. MRS. WM. V. FLEMING, R.D. 1, NORTH WALES, PA.

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Separate camps for boys & girls. Northern Catskills. Campers enjoy riding, swimming, canoeing, and all popular sports and crafts on mountain playground. Finest equipment. Catholic chapel. Tel.: WA 6-1942. COWBEY CAMPS, 790 RIVERSIDE DR., NEW YORK 32.

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Our Lady of Lourdes for Girls. Acadia for Boys. Mile apart. 1600-acre estate. Catskill Mts. 42nd year. 8 wks. from July 1. Dramatics, arts & crafts. Riding. All sports. Doctor, nurses. REV. J. H. MAHONEY, D.D., 472 W. 142 ST., N. Y. 31. WADSWORTH 6-5840.

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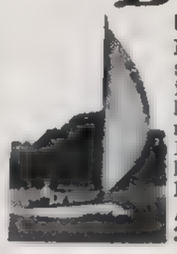

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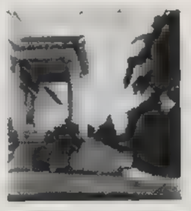

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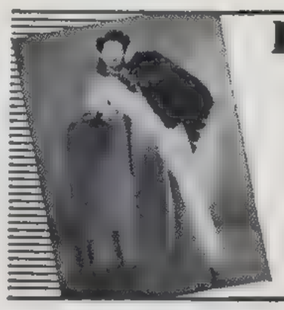

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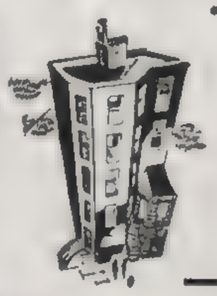

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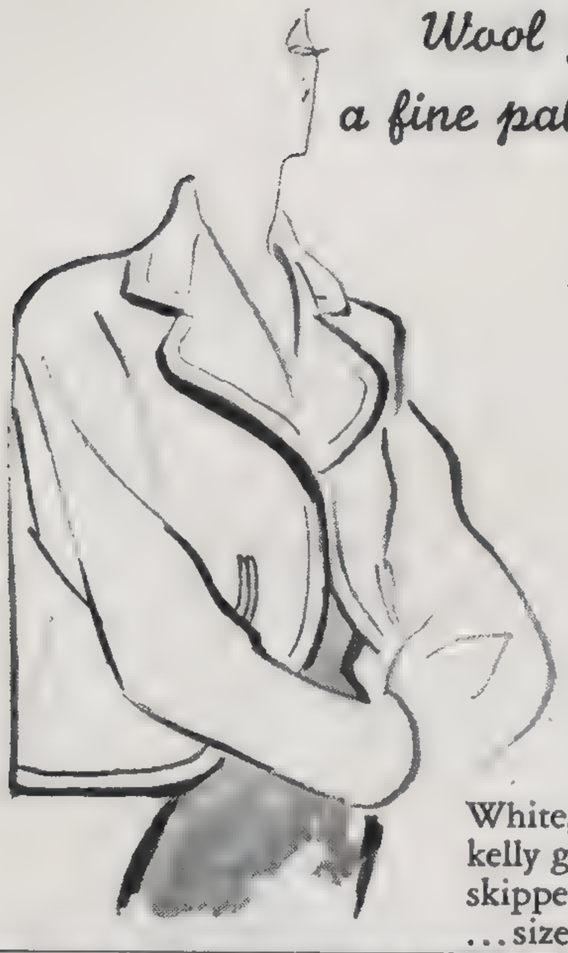

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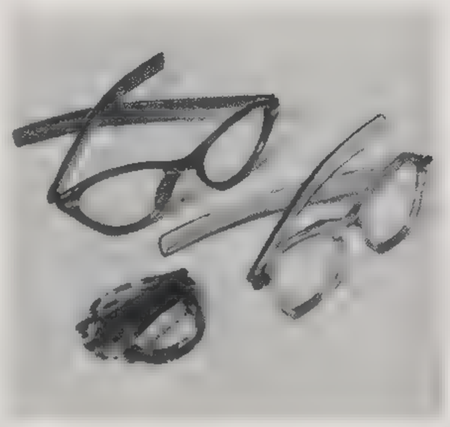

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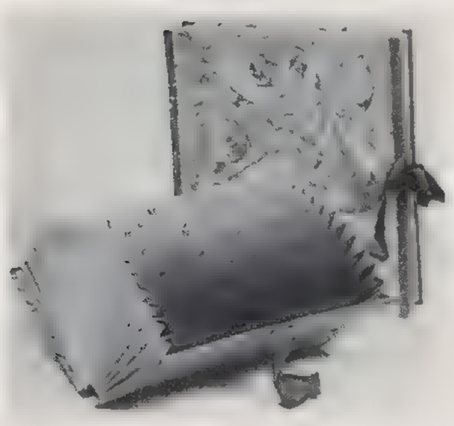

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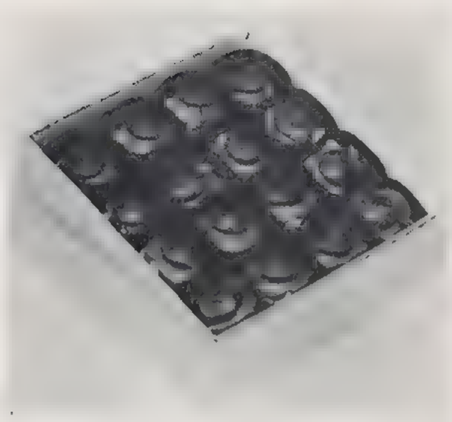

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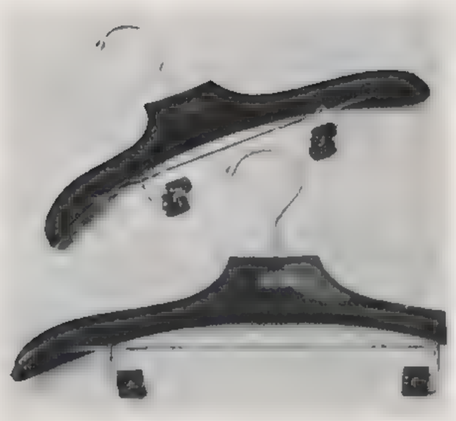

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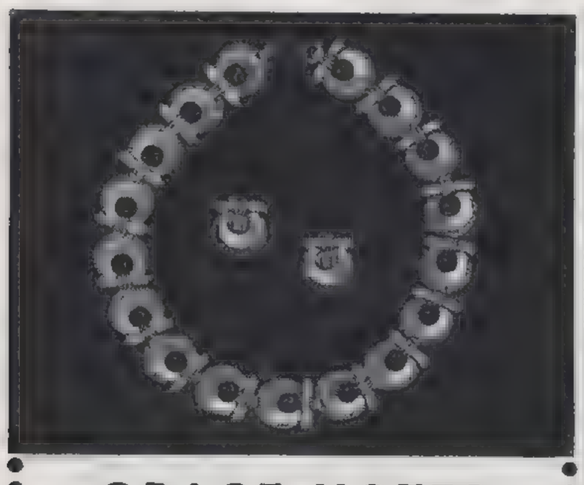

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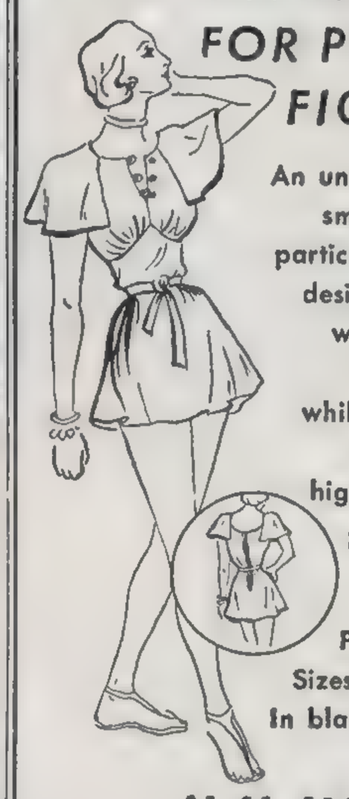

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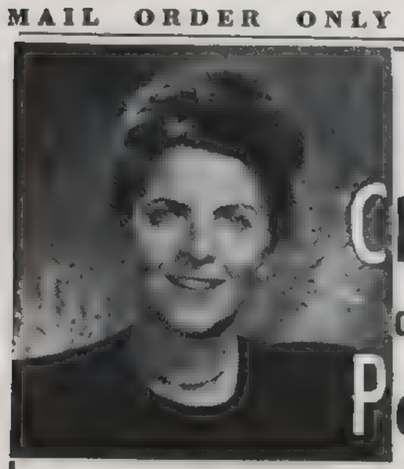

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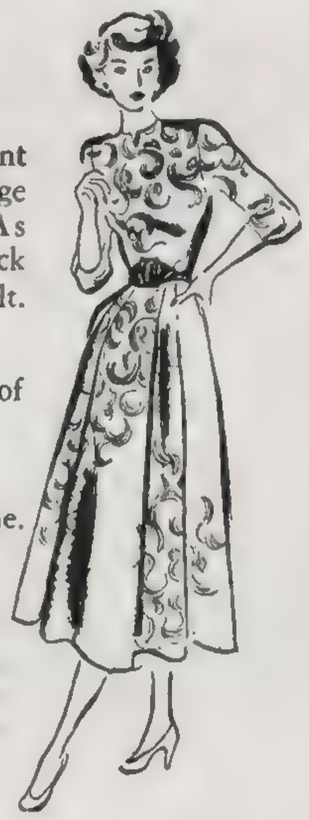

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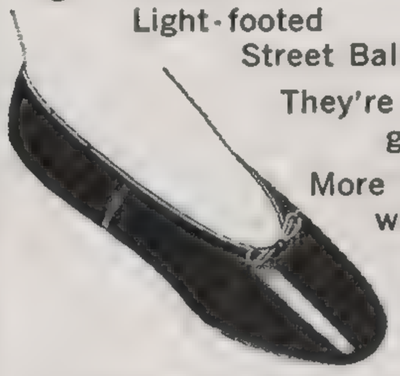

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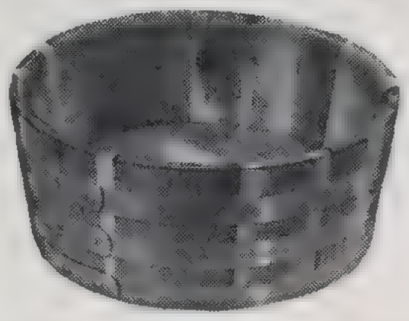

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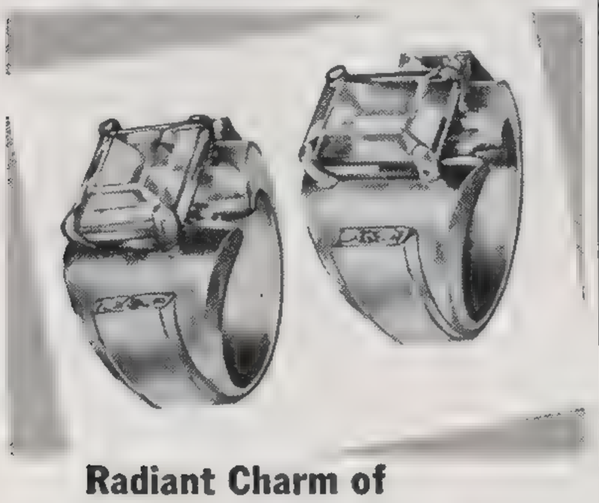

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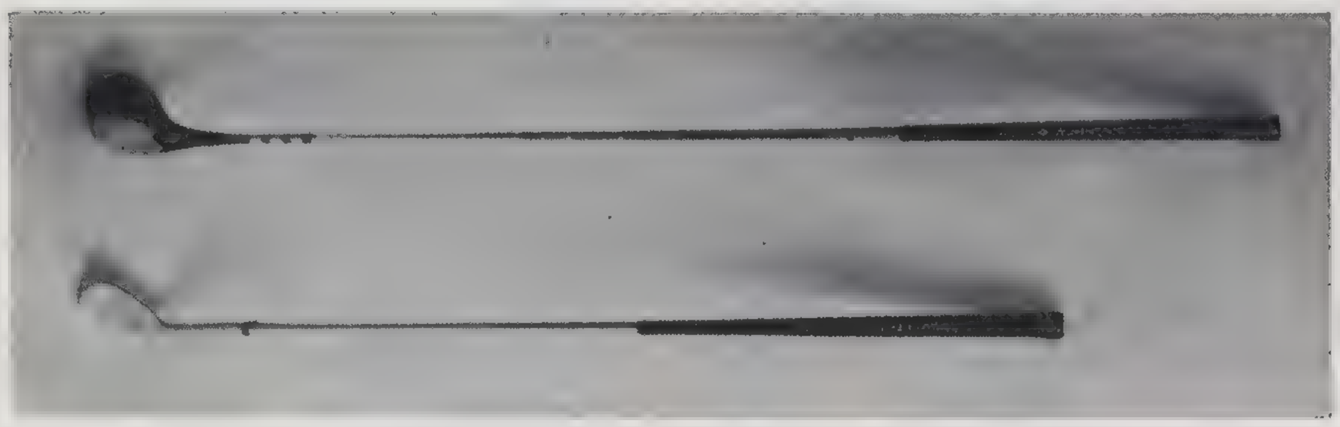

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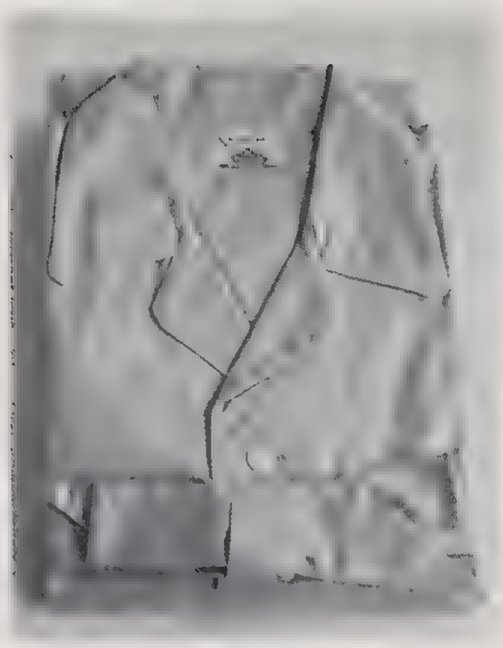

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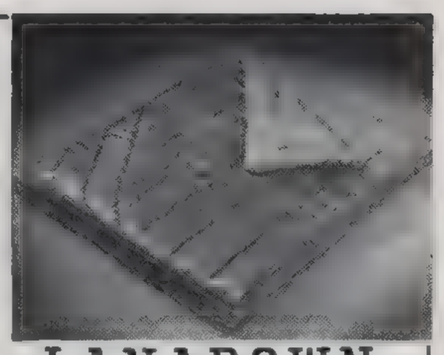

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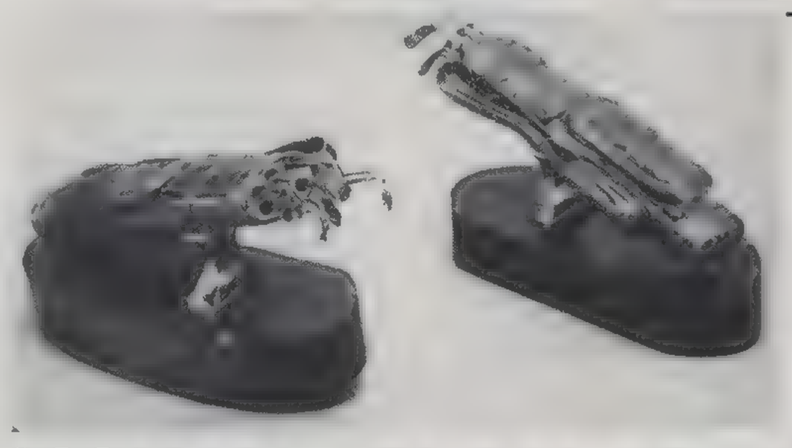

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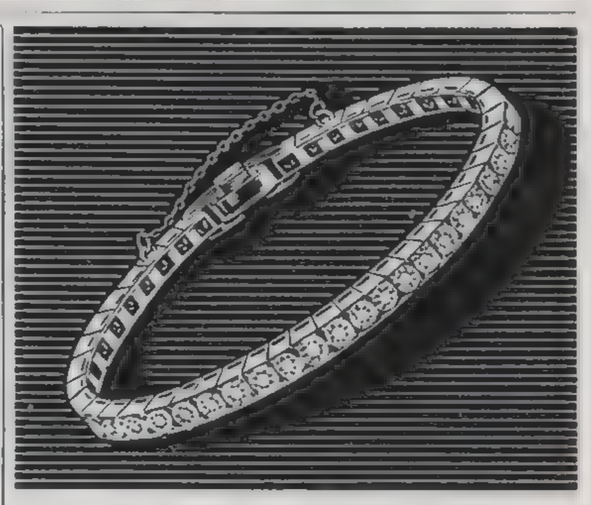

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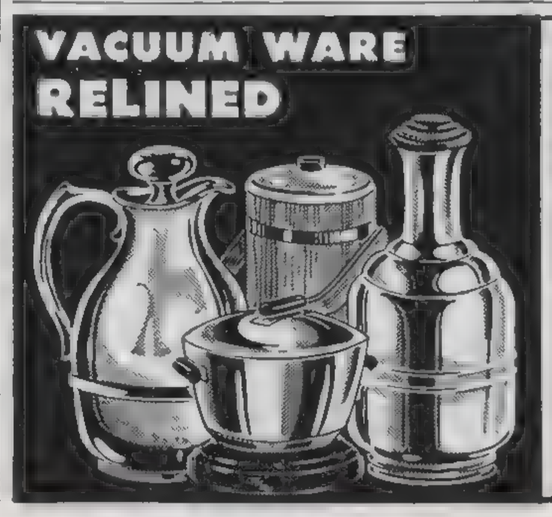

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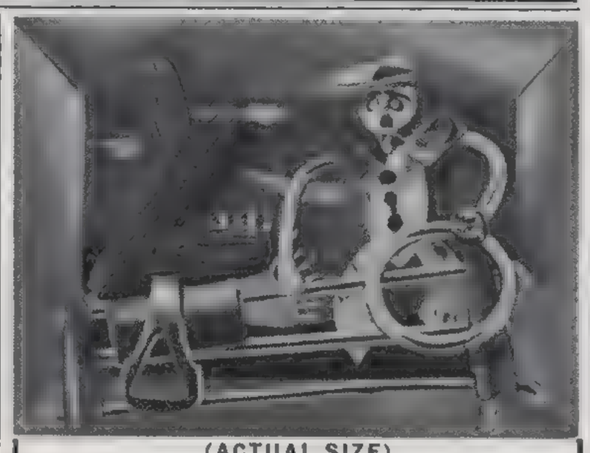

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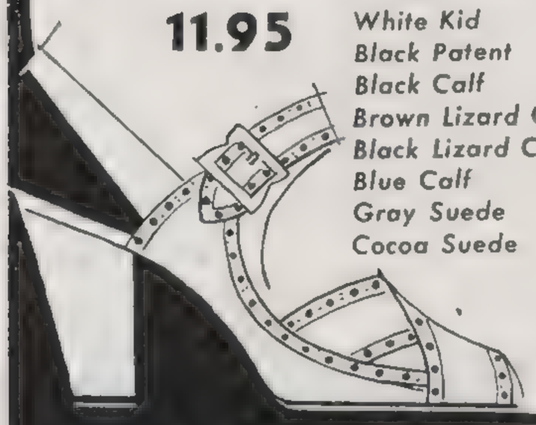

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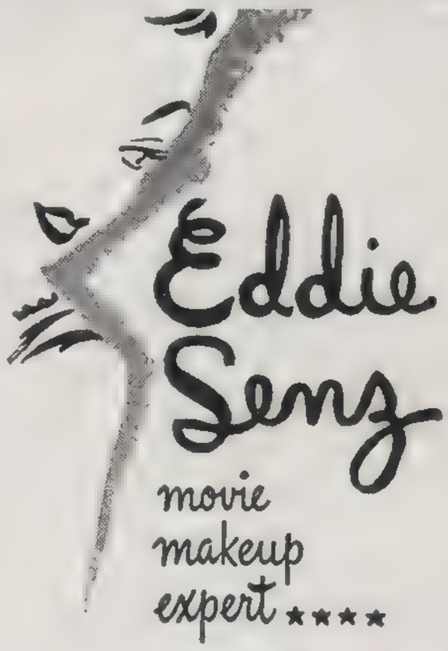

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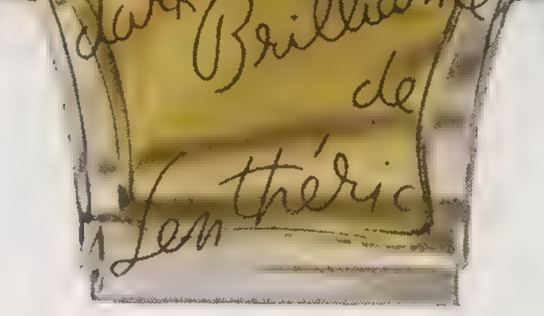

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VOGUE'S EYE VIEW

of a Day to remember

HORST

COVER: *Summer evening on the way, and for it, the garden-party, ankle-length daylight-dining dress of Swiss organdie, blue-sashed. Straw garden-party hat. Both, Bergdorf Goodman. Jewel-and-enamel dragonfly from Harriet Sherry's antique shop. Tussy's "Garden Party" lipstick.*

. . . the solitary day, out of an abundant year, that you are asked to give to the biggest human problem in the world today. The 230,000,000 hungry children. For them, U.N.A.C. asks that every man and woman in the world give a Day...a day's earnings, the fruit of a day's labour to the fund.

Tomorrow, in 1968, these children will rule the biggest part of the world. They will be the majority. They will set their stamp on tomorrow's world, and on our children. If we do not take care of them, what kind of people will they be, those who live? What type of human being evolves from a childhood that was a perilous, codeless scrabbling after food—a game of tag with rickets, tuberculosis, death? Where gentleness earned only contempt; generosity a bark of laughter?

One thing we have learned: you can't keep starvation in the stomach. Its by-products stalk a generation. The potential in sore-scarred faces, ridged ribs, hunger-deformed legs is cruelty, hatred, a contempt for mankind. From a childhood of hunger, all the survivors do not wholly survive. If human kindness can not stir us, let us realize that the simple lack of food and clothing can release the powers of darkness.

We can thank God that love of children is universal, or the case would be hopeless. And we can thank God, too, that the United Nations Appeal for Children is doing something about it. By now thirty-two countries are signed up as contributors to the U.N. world pool, and in twenty-two countries American aid is already being given through participating agencies of American Overseas Aid—U.N.A.C. Minimum diets instead of starvation diets, milk for tubercular children, hospitals for acute starvation cases are the first goals.

In many European countries campaigns are under way, and the American drive in some of our cities began in February. You may make out your check to A.O.A.—U.N.A.C. (American Overseas Aid—United Nations Appeal for Children) and mail it to 39 Broadway, New York City, or to your local campaign headquarters. It is little to ask. Even in the face of high prices, high taxes, high fears for the peace of the world, it is little to ask. Particularly when we remember that the world *is* only people; that it can be no finer, wiser, happier than people; no more twisted, callous than people. And what is tomorrow's world but today's children grown up? Remember these; remember to give your Day.

COFFIN

SUMMER PREVIEW

PARIS AND AMERICA

Chiffon shirtwaist dresses
Completely pleated dresses . . . day and night
Pastel monotone look: pale shoe, pale dress
The rising waistline . . . Back interest skirts
The rise of summer black . . . Sweep of summer white
Stockings in couturier colours . . . Shoes in dress materials
Little Manet hats . . . Great straw cartwheels
Important town cottons . . . The long-line necklace
The garden-party air

The designers in both fashion worlds put hesitation aside and settle boldly into making their own variations of the fashion idea: the idea of a lovely body line, underscored curves, of a moving, fluid, lengthened silhouette. March 1 and 15 Vogues gave the first Paris reports. Here, a preview of summer with a telescopic eye on autumn. *Left:* The loveliest new summer look: pale pink chiffon shirtwaist dress complete with chiffon cartwheel and a new fall of pearls. Dior design, in America at Lord & Taylor; Marshall Field; I. Magnin.

THIS SUMMER: EMPIRE LINES IN CHIFFON

Sun-pleated chiffon skirt, typical of Balenciaga's Empire trend, the waistline a few degrees above normal. A surplice bodice, cut well-away-from-the-neck, the whole—a strawberry-mousse shade. The toque, green leaves and summer roses. I. Magnin. Photographed in Paris, at Buvelot, Antiquaire.

COFFIN

. . . EMPIRE LINES IN WOOL

A close-shouldered coat, by Balenciaga, the fullness released at the shoulder blades, the armhole high, fitted. In a sun-dazzled apricot—mellow compliment to any dark dress. The hat is leather (Balenciaga's new medium), in pale apricot. Henri Bendel; Marshall Field. Photographed at Buvelot.

SUMMER NEWS:
SHORT-IN-FRONT SKIRT
TULLE LAYERS
THE SATIN LOOSE COAT

In Paris, where the big season is May through July, ball dresses, such as this one (photographed at the Paris Opera), will float like pale bells over parquet floors, terraced flags, in garden marquees. *Right:* Dior's evening costume—a Nattier blue satin loose-coat, the dress, multi-multiple layers of white tulle and faille, definitely up in front, a tiny train in back. Marshall Field; Neiman-Marcus.

Bonwit Teller has this dress too—one of thirty-five models they imported (along with the original French materials) from thirteen Paris houses. It is a remarkably inclusive collection, rounded with sports dresses, silk suits, dinner dresses, and a few "big dresses" like the one opposite. Made-to-order, Salon de Couture.

COFFIN

THE 7-TIERED COAT
THE BLOUSED-TOP COAT

Here are two new coat silhouettes, one (*right*) a variation on the pyramid theme; the other (*left*), a new, entirely new, look in this season of close tops, close belts. (Other silhouettes appearing in the spring issues of Vogue, and all a part of the fashion picture, here and in Paris: the briskly flared back; the Empire line; the snug-bodice silhouette; the straight, fold-over coat.) There are considerations for both full and narrow skirts; and a special interest in mat woollens, in pin-checks; in pale, off-colours, plotted colours (apricot, odd beiges, saffron).

Opposite: Lucien Lelong's black brief coat, waist-deep armholes, deeply indented by the belt. The straight-forward shiny straw beret by Maud Roser is currently the most popular hat brought back from Paris.

Right: Dior's tiered-bell crinolined coat, black and white pin-check. Marshall Field.

COMPLETELY PLEATED

Pleats are growing in importance by the minute, are well on their way to becoming fashion stars. They may be the basis of the autumn silhouette; fluid fullness—with a close, adhering fall. This spring they rustled, flowed, spilled through the collections here, in Paris and London. (This issue is rippling with pleats.) They narrow down to edgings, spread out in sundial skirts, fall in tiers, *à la* Molyneux. News again: accordion pleats. Some will remember their un-sit-outable quality—how unperturbed by travel, the clinging narrowness of their close verticals. *Opposite*: Balenciaga's late-in-the-day, tiered black taffeta, the tippet accordion-pleated. *Right*: prophecy of fall, Griffe's grey, flat-falling smocked dress, accordion-pleated all over. Marshall Field; Eaton's of Canada.

STRICT LINES...
STRICTLY BECOMING

The news: brims disciplined to a point of severity. Shaped without a tremor. The angles keen-edged, the peaks sharply circumflex; with the counter ability to bring out everything serene and gentle in your face. Paris plays this razored line against quiet shoulders, softly rolled collars, daylight chiffons; sometimes mutes a sharp-edged crown with flowers, a bank of taffeta, or veiling.

Opposite: Balenciaga's distinctly peaked plateau of grass-green faille, wide side, short back, broad crown, and a swift flight of black wings. *Below:* Shiny black leather hat—like a Spanish policeman's. By Balenciaga. Hard, dark assertion for pale suits and coats. From I. Magnin.

RUTLEDGE

The fashion for naturals

Summer preview: all-of-a-tone

You could build your summer wardrobe on black, white, and natural. Or you could draw entirely upon any one of them. For these (three of the better tones of any year) are three of the best tones of *this* year. Now the news is in how you wear them: you wear them with *more of the same.* Actually, all-black always was a summer staple for restaurant dining; now it promises a fresh approach to summer days. A run of naturals always had its own golden summer air; now it is better than ever, more complete than ever, for shoes are born to the natural scheme and natural pongee is back. As for white—now, for the first time, white appropriates more white. All-white; immaculate white as far as the eye can see. Chalk-white dress, hat, shoes, bag, beads—as a bold theme for suburbs, country. Delicate white dress, a frosted parasol, lace-overlaid white bag, flighty white shoes—as a gentle theme for summer afternoons, country teas.

Value textures, as never before: for in the world of monotones, it is up to textures to *qualify* the colour you choose. Consider the number of blacks this summer: the rough black of the straw hat above, the grainy black of faille, the silken black of silk, the dull black of linen, the brilliant black of patent leather. Collect a supple stretch of textures in the beige-tan-natural school: tow straws, polished Shantungs, creamy-tan flaxes. Begin with one white (one of the best is the mat-white of crêpe) and progress to a whole palette of whites—linen-white, leather-white, the meringue white of lace, the porcelain white of beads.

Look for lines that are far-sighted, unpretentious in themselves. There are fourteen examples of such in summer dresses, suits, coats—shown on the next eight pages. And once you've got the hang of monotones, you may find them so foolproof that you'll go on with the scheme—to summer greens, to china blues....

Opposite page: Natural tones carried to a natural conclusion—an over-all aura of flaxen beige, balanced textures, mingled tones. Beige linen suit, by Mark Mooring. Pale-flowered straw cloche. Both, made to order at Bergdorf Goodman. With warm no-colour tones: the soft-spoken pink of "Sweet Talk," the new lipstick, nail enamel, and complexion shade, by Revlon.

Above: Conclusion to the scheme that calls for black with more black, and summer stand-by—a straw cartwheel; this, with a faint scoop, ribboned, by Brewster; $11. Altman; Filene's. *Left:* Token of the scheme based upon white with more white, meant now for town and country. White linen sandal with sloping strap, a high heel. By Customcraft; $23. At Milgrim.

Summer news: Wear black with black

Fragile black: lace-banded rayon crêpe over taffeta petticoat. By Martini; $70. Patent leather bag; Josef. $40 plus tax. Both, De Pinna. Hat, to order, Mme. Andrée.

Starchy black all day: Irish linen suit, skirt with rising rungs of tucks. By William Bass; about $90. Saks Fifth. X-strapped calf shoes. $25. Arnold Constable.

Black at the source—simplest lines. Dress like a close reefer, worn with primary shapes: circle of hat, rod of parasol, square of bag. Dress of Verney rayon Shantung by Sheila Lynn; $30. Saks Fifth; Thalhimer's.

RUTLEDGE

Small snakeskin-covered nylon umbrella; $15. Uncle Sam Umbrella Shop.

Calf bag by Koret, $50 plus tax. Silk square by Glentex; $1. Both, Best's.

The all-black costume is built from a number of blacks: straw, snakeskin, calf, textured cloth. This silk worsted summer coat, for example. By Lalli. Lord & Taylor; I. Magnin. Wide straw beret. $66. Lilly Daché. High-buttoned suède shoes; $33. Wear-Right cotton gloves; $5. Both, Saks Fifth.

RUTLEDGE

Summer news: Polish natural with naturals

Natural-straw pump. Leather Louis heel. $17; J. & J. Slater.

Values of naturals; from the warm caramel of calf to tow-pale beige. One value of naturals: ripe, raw, real textures—pongee and Shantung silks; straw, hemp, reeds, flax. Values to add: straight white, gold-slick kid. *Above:* silk Shantung suit by Herbert Sondheim, $110. Altman; The May Company; Carson Pirie Scott. Straw sailor. $11; Dobbs. Calf shoes. $23; Delman.

Tiny double pouch bag of Shantung. $19 plus tax; Henri Bendel.

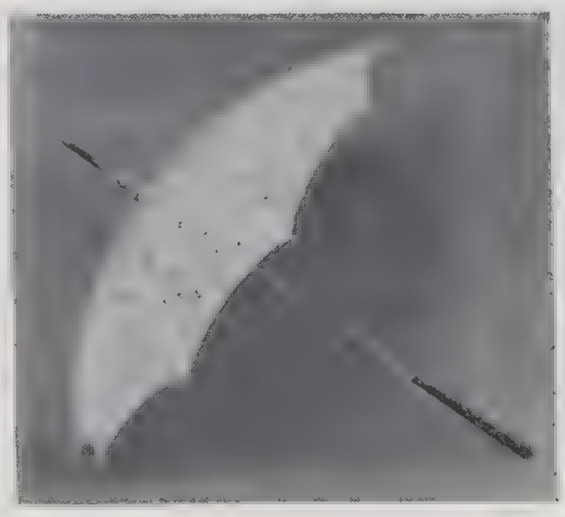
Beige-pale silk Shantung dress by Ben Barrack. $50; Altman. Straw cloche, $60; knotty hemp bag, $55 plus tax; John Frederics.

Beige plus gold kid belt, sandals. By William Bass, in Onondaga silk Shantung. About $70; Saks Fifth. Joyce shoes. $17; Altman.

Tan silk pongee, all-summer-day dress by Larry Aldrich. $70; Bergdorf Goodman. Natural straw bag. $3 plus tax; Pan American Shop.

Pale natural shade in a close-fitted afternoon coat of rayon and cotton faille. $70. By Lo Balbo. Bergdorf Goodman; I. Magnin.

This summer: Touch gentle-white with white



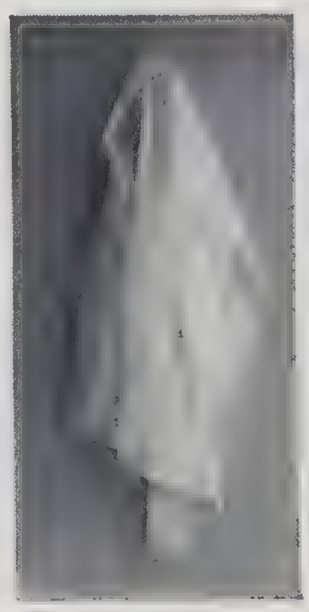
Eyelet parasol. Made-to-order.
Uncle Sam Umbrella Shop.

Straight white, white as peppermints—this look of all-white depends on top-to-toe purism; the gentleness, ladyness, the bands of laciness, keeping it far from a nursery air. *Above:* White piqué with lace dados. By Capri; $60. Bendel's Young-Timers; Neiman-Marcus; Marshall Field. Suède high-heeled pumps. By Valentine; $10. Vandervoort's.

RUTLEDGE

French Chantilly lace shawl; $30. Bergdorf Goodman.

Piqué takes a new cut, new bearing, for a new authority. *Above:* Suit of Stoffel piqué; strippings of heavy lace; cool at country tea or cocktails, visiting on Sundays. Necklace, $17 plus tax; piqué gloves, $23. All by Ben Reig. Bonwit Teller; Hutzler's; Harzfeld's. Linen pumps; $23. Delman.



Lace-topped bag by Renée Montague. $35 plus tax. Henri Bendel.

Make or have made a dress of white. Wear it with white to a sports meet, to town.

This, made in glaze-white rayon sharkskin from Vogue Design No. 6438.

Summer news: Make white chalk-white

Vogue Designs for Dressmaking

Design to be made—made in chalk white: Sunday-air dress with a tucked skirt.

This one is made in linen from Design No. 6350. *(Other views, page 197)*

RUTLEDGE

Put white to white

White belongs: beyond cities, to the suburban circuit, the country-club, when worn with straitened simplicity, as here. And in respect to its chalky tones: chalk-white beads. Pleated rayon crêpe dress by Goodstein. About $80. Bonwit Teller; Rich's; J. W. Robinson. Suède pumps by Hill & Dale; about $15. Lord & Taylor.

Porcelain beads. $13 plus tax; earrings, $10 plus tax. By Castlecliff. Saks Fifth.

Natural straw: New York, Paris

Leghorn, a natural revival, sweet butter shade—a catalyst with every colour you own, and a cool compliment to all complexions. Here: a crownless hat, high-rolled brim, bow-tied and scalloped with velvet, importantly veiled with black. Designed by Tatiana du Plessix of Saks Fifth Avenue.

BLUMENFELD

In Paris, too, a partiality for natural straws, worn with black, navy blue, green, prints, natural. *Above:* A roll-front ribbed straw, dotted with jet, and tied firmly (and functionally) under the chin with black velvet. The veil, draped like a beekeeper's. A copy of Orcel. Made-to-order, Jay Thorpe.

IDEAS
for
SUMMER DECORATION
borrowed from
THE TROPICS

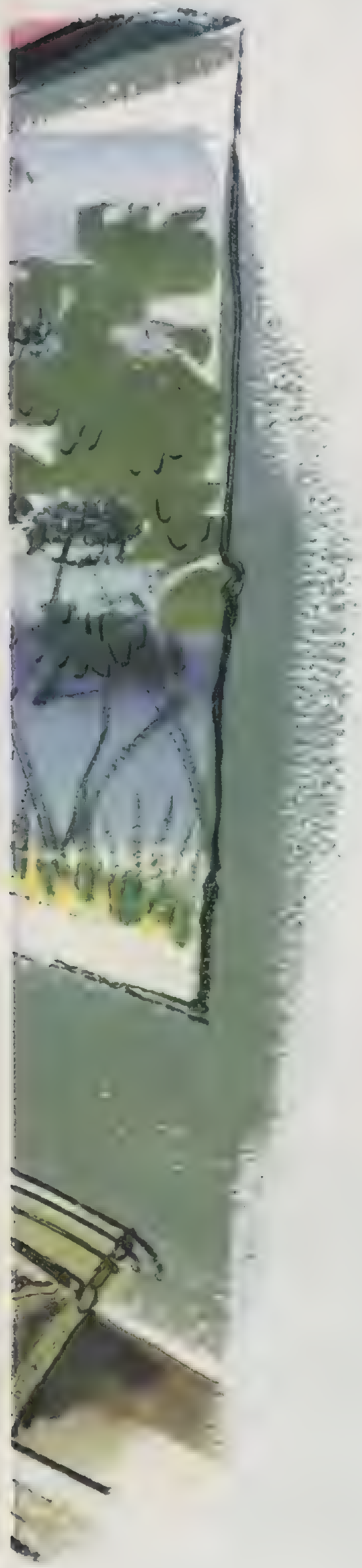
Summer is not a season in the tropics, it is a year-around way of life, with a decorative theme that works for its living. It *has* to work to survive. Believing in the potency of this survival, Vogue went to the Virgin Islands in search of a fresh (at least for us in the rest of the United States) key to summer living. On this and the following five pages are sketches of tropical rooms to borrow from, copy, and certainly to enjoy. Their basic formula is simple, depending largely on a stern paring away of trivia, a studied scarcity of curtains and rugs, an accent on space, a prejudice against screens that veil the view, an understanding of the functional charm of beds swathed in mosquito nets, which fall a long way, from hoops below the high ceilings. Above all, there is a fresh use of colour—bright and clear as water ice—borrowed from surrounding land and seascape. (These colours and tropical ideas—fabric, furniture, paint, and accessories—are now on sale in New York at Lord & Taylor.)

In their eighteenth-century plantation house at Denis Bay, St. John (here and on the next three pages), Mr. and Mrs. Julius Wadsworth, of Washington, have combined period elegance with a cabaña-like simplicity. There are no curtains, no rugs, only a mat outside the shower room. Everywhere there is a soothing flat wall surface only occassionally ornamented by coral branches, sea fans, and shells borrowed from the ocean bottom. Lime yellow is its repetitive colour, plucked like the fresh fruit of the lime trees growing on this hundred-year-old working plantation. The roof and all the exterior woodwork are sharply lime, and indoors the colour reappears in the sailcloth seats for bamboo and rattan furniture. The whole house has the quality of a bright pavilion opening through to the blinding beach and water. *(Continued on page 130)*

The view of Denis Bay and its dock

Opposite: Entering the plantation house from the gardens.

Borrowed from THE TROPICS *(continued)* The dining room, above, at Denis Bay is an act of faith in the climate. Around the glass-topped table, chairs with lime-yellow seats. Along the wall, a pattern of green, yellow, and pink sea fans, the drama of huge conch shells, and a brilliantly striped awning slung just under the ceiling; like a pasha's tent, it flutters in the trade winds, gives an even greater feeling of being outdoors. Often luncheon is served on the terrace; its big sweep of cement, seamed with sea shells, drops off to geometrical gardens of sand, margined with green and purple lilies. A bamboo buffet wagon (all the bamboo furniture is made on the place) is easily rolled over a special, ramped doorsill.



All the bedrooms open onto a wide gallery

Stairs curving through the living room

Upper right: palest blue bedroom, its furniture painted the dull orchid-white of sea fans which decorate one wall (not shown in sketch). The dressing table pockets are painted a deeper pink-purple, repeated in a silver bowl of bougainvillia. There are saw-blade lamps, a mirror set in a blue-purple cotton frame, a baroque bed (not shown), covered in green-and-white striped ticking. *Above:* the living room has no screens or windows, only arches and light-filled space with waterproof sailcloth on rattan furniture. Outside the shower room there is a yellow mat which is the nearest thing to a rug in the house, and white louvered windows hung with red Japanese tassels. (More details on the Wadsworth House on page 175; Borrowed from the Tropics continued on page 132)

The circular living room of Mr. and Mrs. Ward Canaday's house, once a sugar mill

Borrowed from

THE TROPICS

(Continued)

Set in the centre of the island of St. Croix, where the hills come up to boil, is "Estate Annaly." Although originally, some hundred and fifty years ago, a prosperous sugar mill, it has gracefully taken to change and now, thoroughly whitewashed, it has been transformed by Mr. and Mrs. Ward Canaday, of Toledo, into a winter house. The living room (opposite) and one bedroom, which is directly above it, are in the tower of the mill itself; a curve of cement steps goes up to the bedroom. down to the kitchen. Adjoining abutments have been made into guest bedrooms. Here, again, space and a gash of colour give distinction and an ever-present sense of breeze. The four-foot-thick arches of the circular living room are covered with glass; hanging from the centre of the ceiling is a black lacquer chandelier; at one side, a mahogany "Indian officer's chair" with brightly striped seat sling; a curved yellow sofa, underlined with black fringe; a squat bamboo-legged coffee table, and, like landscapes in oval frames, the tropical mountains are seen through the arches.

From other houses in the Virgin Islands, here are a few unillustrated notes: Houses painted red with bright green shutters....Strawberry-coloured houses....The recurrence of bamboo furniture and brilliant pink seat covers, as successful as lime-yellow....Cane-bottomed chairs on bare wet-shining floors; the accent of green louvers....Light mahogany beds with mosquito nets hanging from pale blue satin-rosetted hoops....Pretty pale cotton on antique rosewood and dark mahogany furniture....Coral set into a cement wall, giving an effect of indirect lighting....The principal consistencies of this hot weather living remain the sense of space and colour. (See pp. 76, 79: suggestions for summer living borrowed from the tropics.)

MEG MUNDY, NEW STAR. In *The Respectful Prostitute* she gives a signal performance.
She has been for years a favourite Vogue model; this year, to her established success as a beauty,
she adds success again—acclaim as a new and unusually talented actress.
In these new portraits she wears (*left*) Castillo's evening dress with three points of news:
the lucent, pale peach colour; the dipping hemline; the important use of chiffon.
At Elizabeth Arden's Fashion Floor. Van Cleef & Arpels jewels.
Above, she wears a Hattie Carnegie designed black tie-silk cocktail-to-evening coat,
a volume of rich material, intricately modelled, minute at the waist.

RAWLINGS

CECIL BEATON

LOELIA, DUCHESS OF WESTMINSTER

The Duchess of Westminster is tall, of uncontrived distinction. She is the very model of a model housekeeper, does skilled quantities of needlework, which decorate her Grosvenor Square flat, her Queen Anne house in Surrey. She is a contributing editor of British *House & Garden.* Like many Englishwomen, she wears tweeds and ball dresses exceptionally well, is photographed in grey net dress made for her by Balmain. Jewels from Van Cleef & Arpels. French & Co. background.

HORST

MRS. JEFFERSON CAFFERY

Mrs. Caffery is the wife of the American Ambassador to France. Pastel, tranquil, she is the rosy, reposeful spirit of the "Residence"; composed in the midst of a perpetual-motion traffic of internationally consequential visitors to Paris. She was photographed in her salon, in a soft-spoken compliment of an evening dress, shaped of many, many folds of white chiffon.

CECIL BEATON

LADY INVERCHAPEL

Lady Inverchapel, wife of the retiring British Ambassador to the United States, is little and bonny—has a sort of blond good looks not generally associated with a South American. She was the Señorita Maria Teresa Diaz Salas, a native Chilean. She wears here an evening dress of wide-dotted turquoise blue chiffon, her bare shoulders covered by a sequin-dotted thin cape.

CECIL BEATON

MISS DUER, at eighty-three, is still a distinguished writer and finds time to work as a Nurse's Aide at Memorial Hospital.

THE YEARS BEHIND ME

BY CAROLINE DUER

WHEN my time comes (and I don't think I should wait too long for it) I want to be blown out of the world, like a withered leaf from a high roof in a strong wind. I am afraid of being shut up in a box and buried in the earth. In no capacity do I want to attend my own funeral, but I should like to write my own obituary and next to that I think it may be great fun to consider the strange twin one becomes to oneself.

It takes many years to reconcile the creature one *is* with the creature one wished to be, and thought one was going to be some day. When I was a child I always wanted to be grown up. It seemed to me that every interesting thing in the world happened to grown-ups. I was always looking forward to maturity. I envied my elders their years. Now that I have attained these (and more) and some of the interesting things I thought about have happened to me, I find I am only mature in spots. Having always longed to grow up, it appears to me now that I never have grown up. But I no longer care.

To be elderly bores me. I am not dignified. I love adventure. I am always willing to take a chance. The only thing I find aged in myself is my hatred for leaving my own surroundings. My very bones cry out against travel. But when I have forced them into a boat or train (I have never tried a plane, but I am sure it would be the same) they behave extremely well and will risk themselves anywhere. They are just lazy about getting started unless there is a good, exciting reason for starting. They seem to thrive on a little danger.

On the other hand, I am a moral coward

and except to myself, when I have to, I never tell anyone an unpalatable truth. This makes me agreeable but not, perhaps, very trustworthy, since I never express my real opinions to those who would be apt to disagree with me. I hate discussions, except with myself.

SHOULD it be mentioned that I was the eldest daughter—in a family of three—of James Gore King Duer and Elizabeth Wilson Meads, his wife, and the eldest grandchild of Denning Duer and Caroline King, *his* wife? If so, I mention it.

I was pretty as a baby and small child, and much spoiled in a family of elders. I was not pretty as a young girl, if the photographs taken of me in my teens, when I went to the school of St. Agnes in Albany, are to be believed. I was sent there because my mother's father, a great friend of the founder, Bishop Doane, lived in that delightful city and could watch over me. In spite of that, I was miserably homesick. I was not a great friend-maker, nor a good scholar. Such education as I have, which is not much, I did not get during the few years I was at school. I got it from companionship with the minds of my elders, companionship with books, companionship with life. And even when life has hurt me most I have been glad that I learned from it.

As regards any earlier learning, my mother educated our ears by reading aloud to us; our hands by making us sew, or draw or paint, while she read; our memories by making us learn by heart much verse, the Bible, the great hymns of the church, the collects and some of the psalms. She was utterly without religion herself, perhaps because her father was so devoted a churchman, but she felt that wisdom, wit, and perfection of language were to be found in the Scriptures. She had great spirit. She hated illness. She never permitted us to be sick or sorry for ourselves unless she had diagnosed a case for us and given us leave. This rather Spartan bringing-up has stood me in good stead all my life. The lazy side of me that would like to relax is always being spurred into energy by the other, long trained in counteracting indolence.

My memory is fitful, but the first thing I think I remember is getting out of my bed in the nursery when I was very young to go down (uninvited) to an evening party given by my grandfather Duer at 60 Fifth Avenue, a house which the family had taken for the winter. My nurse was probably looking on at the same party from some sheltered nook. I came down in my nightgown and a pair of pink sandals intended for wear at my dancing-class. If I had been sent for and presented, properly dressed, for introduction, I should have been self-conscious, I suppose, but this acting upon a sudden impulse of my own was adventure. I do not know how I got into the room; when I came to myself I was in my grandfather's arms looking with longing eyes at a large bouquet carried by one of the ladies present. My hands must have followed my eyes, for the bouquet was given to me and I took it to the upper regions. Nobody seems to have been angry about this.

My father and mother must have been spending the winter with the elders in New York, for usually we lived on Staten Island. There I have a lively recollection of being run away with by a beautiful, wild little South American pony. I was following the dogcart in which my father drove every morning to the landing from where he took the boat for his office in town. I don't remember what frightened the pony. He was off like a flash, and ran a long way before a steep hill winded him. He stopped in front of a cottage in a wood, and a man came out and went to his head. My mind had been a perfect blank and my arms without any strength from the moment he got out of my control. I managed to recover outward self-possession only when the terrific motion was over. I thanked the man politely, and by the time the dogcart and groom arrived upon the scene (my father, entirely in character, having caught his boat because it was the boat to catch), I was sufficiently myself to pretend that I was not at all afraid to ride home, which I did in a kind of coma. I was, I think, nine or ten years old. I have ridden all my life, at least all my younger life, and have always known that any time a horse chose to run away with me he could. It has invariably made me nervous, and yet it has given me pleasure to ride anything I was put upon.

Odd little things come back to me from my childhood. A passion for lingering over breakfast, at the buckwheat-cake stage, while "Esperanza, or the Home of the Wanderers" was read aloud by our pretty Irish waitress. The fear of coming *out* of a dark room! I was never afraid to go *in*, but disliked having to turn my back on the unknown. Then the idea that I must express the utmost grief at the death of a sailor-uncle whom, to the best of my recollection, I had never seen.

After we had left Staten Island, I was once going back there to spend a few days with some friends. It must have been early spring for the ice was not yet out of the bay. The ferry-boat could not quite make the slip, so a bridge was run out. I had gone to the upper deck which, in those days, was not so high as it is in modern boats. I was watching a truck with two ice-shy horses being driven on board. They were frightened and kept balking. The driver, who should never have been a driver, took the butt-end of his whip to beat them. Before I had any consciousness of what I was doing I had leaned over the railing and struck him with my umbrella as he passed beneath me. Then, suddenly realizing what had happened, I hurried into the cabin and buried myself in a book. I was not at all sorry about it, but I did feel shy.

I can't remember ever feeling shy after that. Certainly not in the early winter of the year I was eighteen and "came out." This meant that I was introduced (at a small afternoon reception) to the notice of the distinguished personages who gave all the parties: dinners, small dances, and big balls which made the New York winters gay. Private-house Society in contrast to Café Society, as of the present era. Who is to say which can be called the more brilliant? Ours was smaller; drank a greater variety of wines and carried their drink better (the men, that is, for the girls hardly drank anything); made, I believe, too many changes in dress, men as well as women. Morning, afternoon, and evening—formal or informal—required a great deal of planning. If, for instance, a woman went to the opera, she came home and discarded the gown she had worn there for a much more elaborate one in which to dance. No self-respecting girl would sit on a tulle train all the early part of the evening and present herself, crushed, at the ball. One might be torn to bits later but, loaded with favours and light-headed from excitement, what did one care?

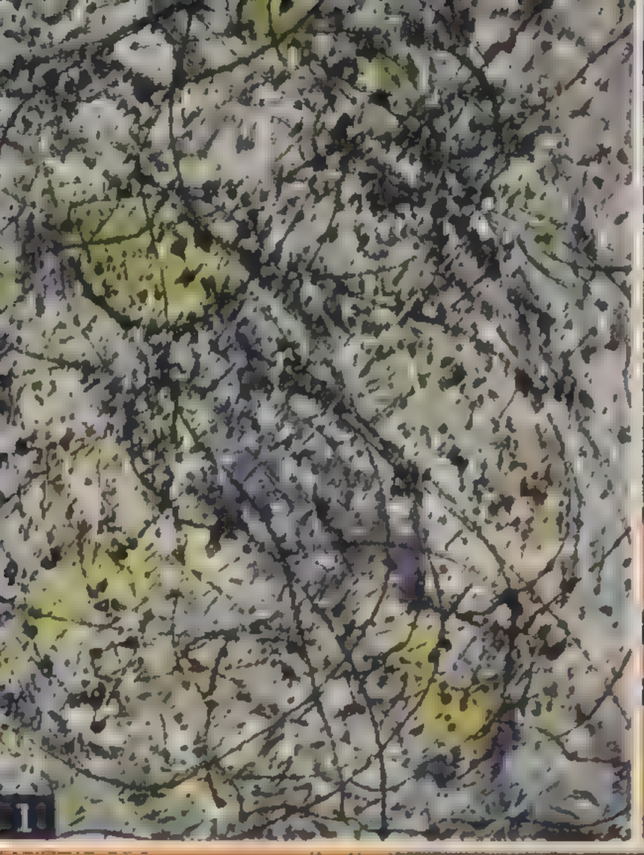
DURING my first seasons, my grandfather Duer died. People, at that period, expected the young to mourn respectfully for their relations. I could not go about amusing myself, so my mother, thinking time might hang heavily on my hands, sent me to take some nursing courses at Bellevue Hospital. I have always been frightened of accidents and had prickles in my knees at the sight of blood, but thinking I might overcome this in romantic circumstances, I went willingly enough. I always kept my eyes half-shut when privileged to look on in the operating theatre, but I managed to acquire a pretty good technique in the sick-room and outer offices, and have never hesitated to *(Continued on page 188)*

RUTLEDGE

Cottons: city crop

The subject is cotton, the sweet-cool texture of cotton, the newly important ways cotton will appear this year...*everywhere.* Previewed here, two suits made in one of cotton's silkier weaves—the beloved chambray—polished and shaped for town. *Above:* Natural chambray, city-scene—close jacket buttoned over its own striped blouse. Cloth, Hope Skillman. Lines, Adele Simpson. $70. At Altman; Halle Bros.; Bonwit Teller, Phila. Straw bag made by Lujean; $11 plus tax. Altman. *Opposite:* Chambray woven with the iridescence of taffeta. Pleats tucked and sewn to *pleat.* Hope Skillman cloth; Adele Simpson design. $70. Saks Fifth; Garfinckel's; Neiman-Marcus. Lucien Lelong names the clear lipstick "Hokey Pokey."

RAWLINGS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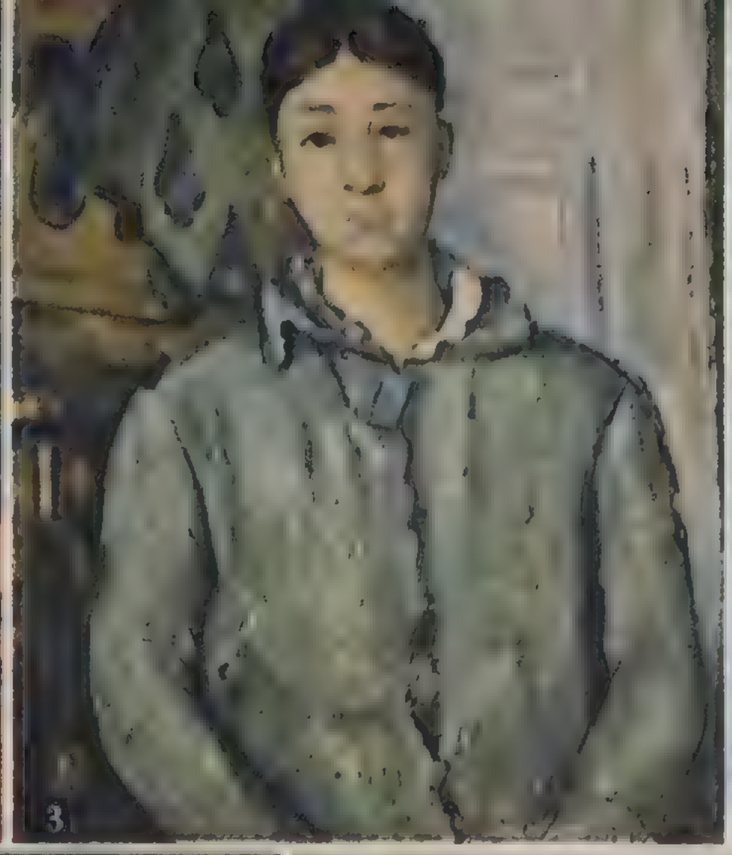
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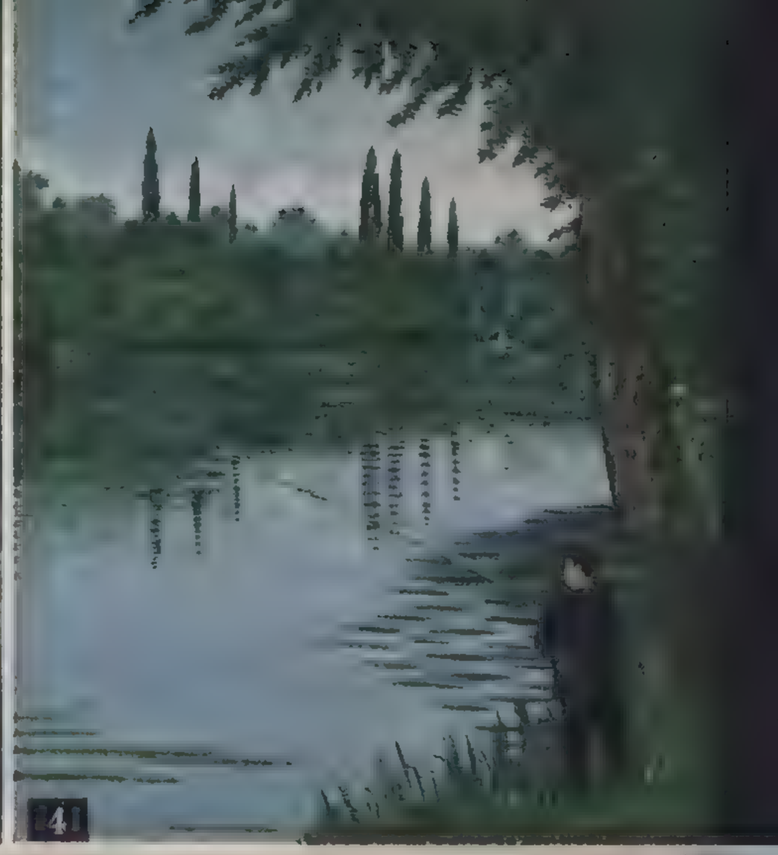
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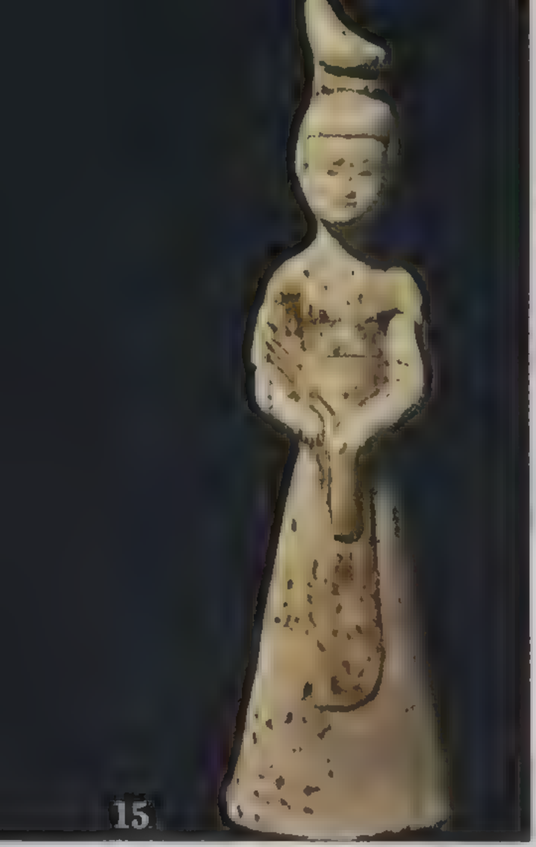
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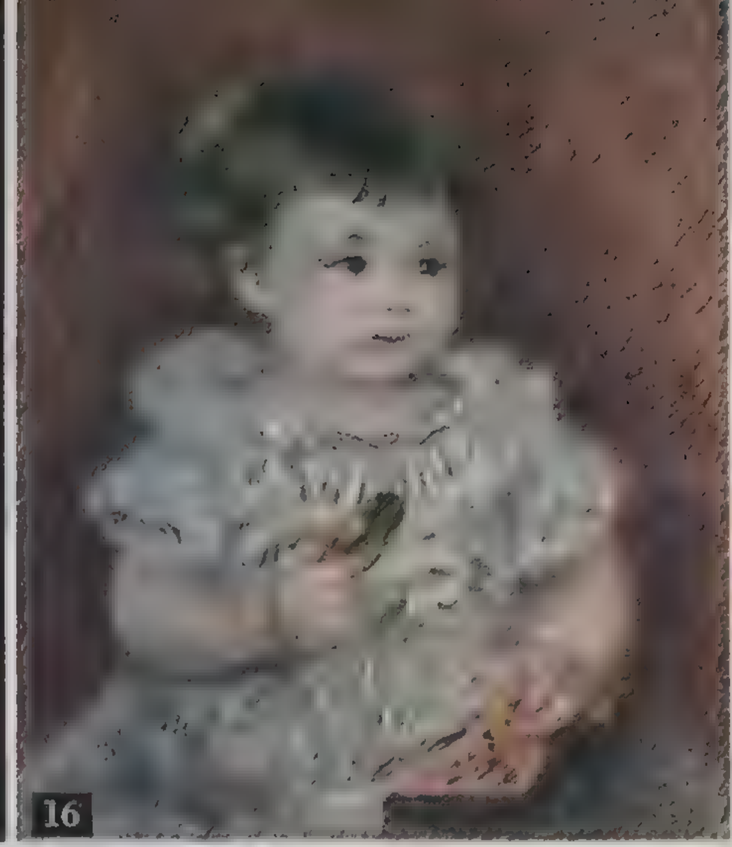
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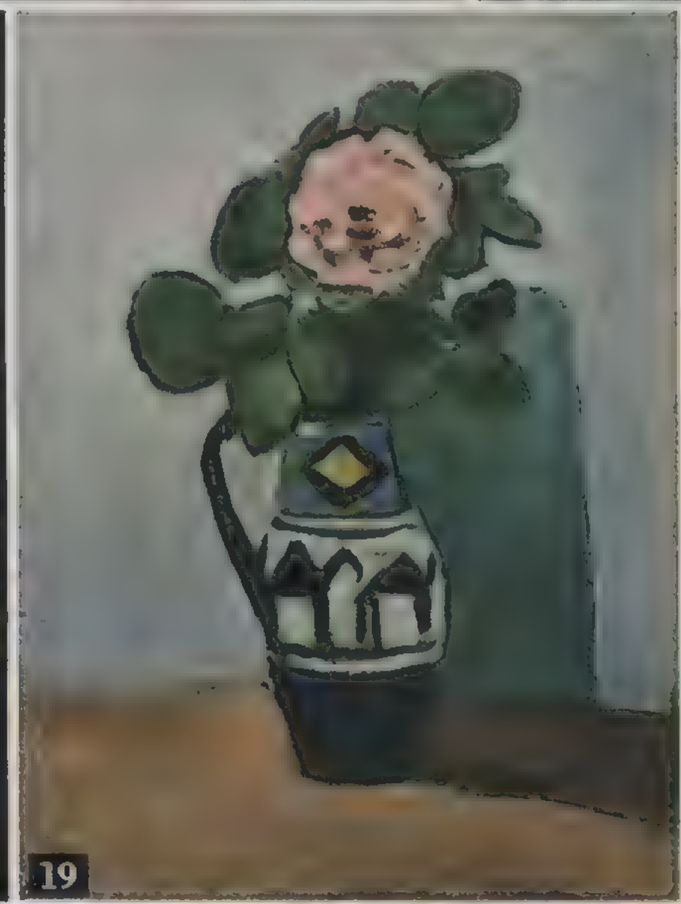
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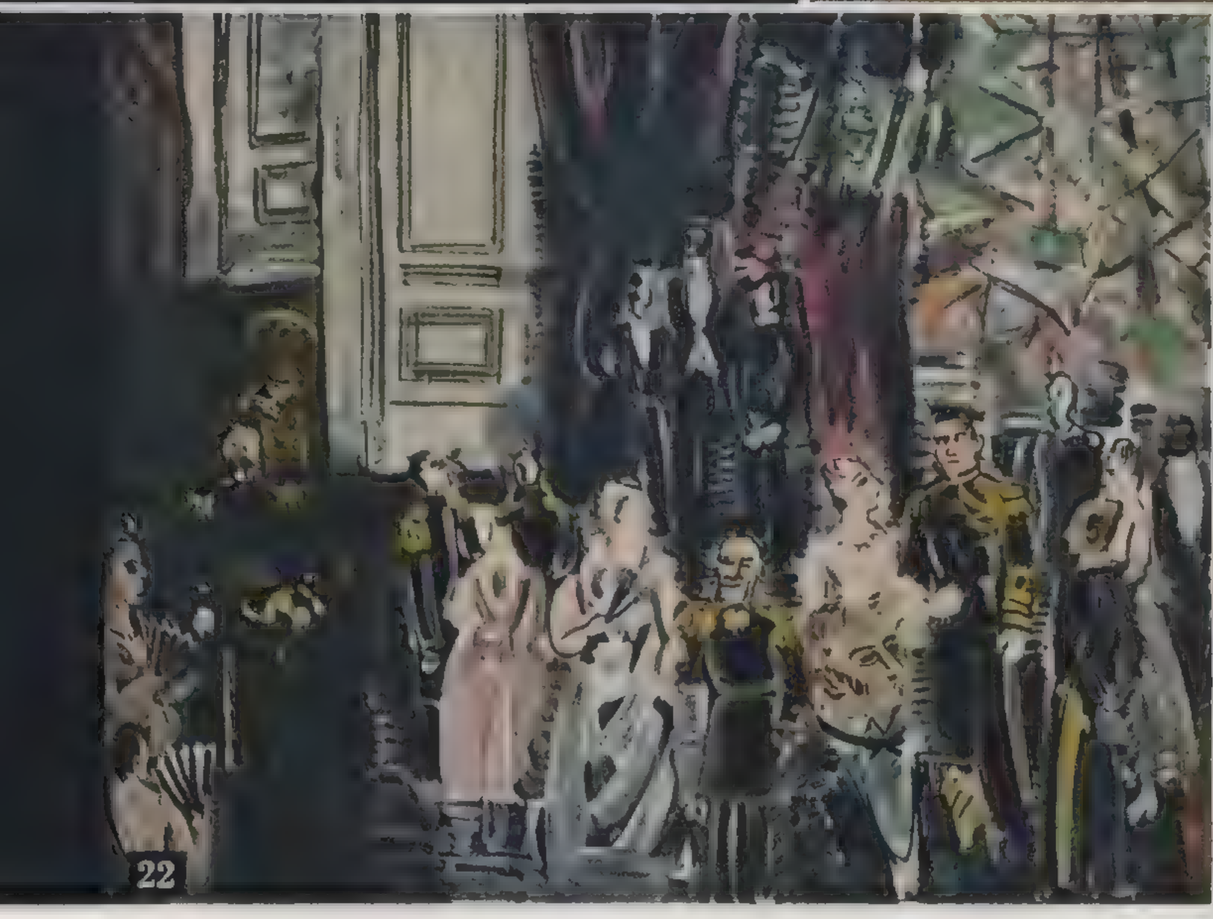
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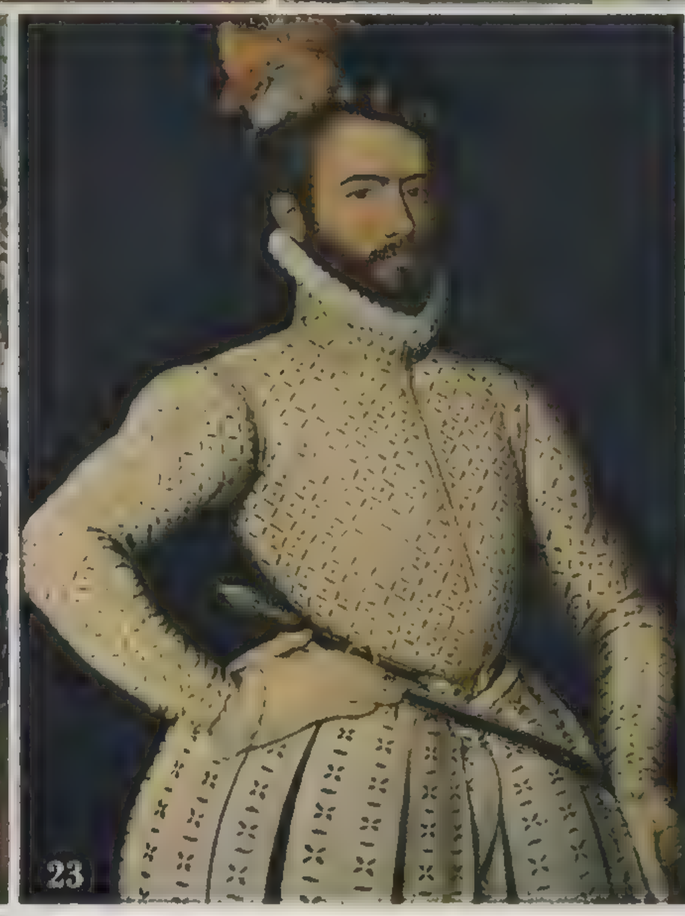
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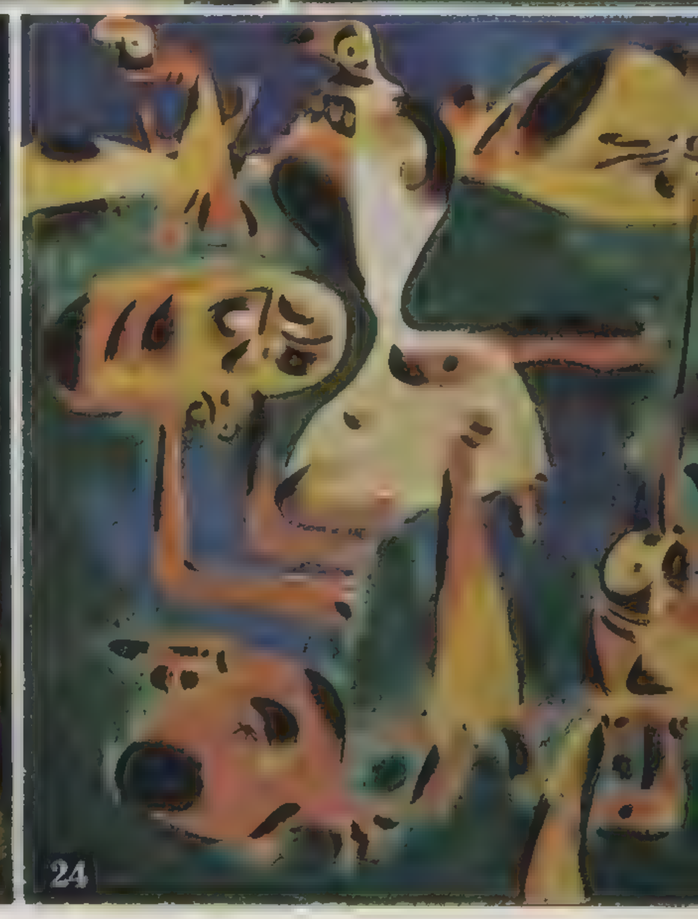
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"FIFTY-SEVENTH STREET":

THE BIGGEST FREE SHOW ON EARTH

Fifty-seventh Street, New York, famous now throughout Europe and America as the great midway for art, is composed of some sixty galleries (many not on 57th St.). There the dealers, with a minimum of ballyhoo, show to a loyal, non-buying, but persistent public the great works of the past, the works of living artists before disappearance into collections, before dispersal into museums. This winter these twenty-four paintings and sculptures were among the several thousand on the midway. Can you identify them? *Answers on page 172.*

RAWLINGS

MRS. JOHN HEMINWAY AND HER DAUGHTER

DYING OF DUMBNESS

Unknowing...or unwilling to spend money for research... we yearly permit a million postponable deaths

SOME of us die at the end of our time, surrounded by progeny, in peace. (But fewer than 28,000 of us died just of old age last year.) Some of us die —in dark, self-willed tragedy—by our own hands. (There were 16,152 suicides in 1946.) But most of those who die are dying from dumbness.

We're dumb because, with only a little more money, and a little more effort, our lives could last a lot longer. Out of the 1,395,617 deaths in 1946, there were 908,230 people who were killed by America's three leading killers: heart diseases, cancer, and causes related to childbirth.

THE FIRST KILLER, diseases of the heart and circulation, caused one out of every three deaths (588,451 in 1946). Some sixty million of us now alive are expected to die of these same diseases.

To find out the causes of heart diseases we spent in 1946 only $2,339,500. Of this, the Government contributed $974,500; life insurance companies contributed $550,000. The remaining $815,000 came from private sources. Contrast this last amount, contributed by individual citizens, with the $40,000,000 spent on college football games in 1945 alone. In 1947, Congress allocated $29,866,200 for research and control of plant and animal diseases, but did not set aside any specific amount at all to learn more about our No. 1 killer, diseases of the heart and circulation.

In this country, only 638 doctors specialize in cardiology, and there are just 1,109 beds in the nation specifically for cardiac patients. Yet over nine million Americans are suffering from diseases of the heart and circulation. These diseases, incidentally, are far from being "just old age diseases"; 30 per cent of the deaths in the twenty- to fifty-nine-year-old group are cardiovascular; more children died of these heart diseases than the total of *all* ages of death from infantile paralysis.

THE SECOND KILLER, cancer, caused one out of every eight deaths (182,005 in 1946). Eighteen million of us will die of cancer.

Now $16,379,000 is allotted to research in cancer. Of this, $12,569,000 is from the Government. Only $3,810,000 is from private funds. It is interesting to note that back in 1945 the public gave $850,000 for cancer, but none of it was given for research. Last year, because of the work of such roused and rousing citizens as Mrs. Albert Lasker, the public gave $12,000,000 (over $3,000,000 of which was for research), but it took an enormous amount of effort to get that much money. Also last year, the public gambled on horse races (in the 21 racing states) $1,671,340,795.

For the 526,000 present sufferers from cancer, there are only 1,834 specified cancer beds.

THE THIRD KILLER, childbirth and related causes, produced one out of every ten deaths (137,774 mothers and babies) in 1945. In 1947 the Government spent $625,000,000 on improving manufactured products. We spent less than $300,000 from both public and private funds for medical research on infant and maternal death. This sum includes the Government's research program on infant and maternal health, which received $175,623.

Out of the 135,000 "effective physicians" in this country, 3,042 limit their practice to obstetrics and gynecology. Another 5,144 doctors give special attention to these fields, thus making a total of 8,186 doctors working on childbirth. Last year there were 3,910,000 estimated births.

Although $22,000,000 in Federal funds have been appropriated under the Social Security Act for education and services in the field of infant and maternal health (part of these funds must be matched with State or local funds), the Act specifically excludes spending *any of these funds for medical research to save more babies and mothers.*

When all the funds, both Government and private, are added up, the sum of $19,018,500 was spent in 1946 on research for these three great leading killers. The year before, the public spent $40,000,000 on its household pets and veterinary services.

What can one individual do to enlarge the total spent on this vital research? There are organizations equipped to do research and give medical care in these fields; such as the American Heart Association, 1790 Broadway, New York City; the American Cancer Society, 47 Beaver Street, New York City; the National Committee on Maternal Health, 17th floor, 501 Madison Avenue, New York City. You can join them, give to them, work for them.

Through your Senators and your Representatives, both State and Federal, you can press for appropriations for research into these killers by such bills as the Science Foundation Bill, the Heart Research Institute Bill, and the National Health Insurance and Public Health Act.

There is need across the globe for our medical techniques. It is time we spent intelligent effort on becoming a laboratory for the world, a model clinic for international health...and time we ourselves stopped dying of dumbness.

At the Modern Museum... French children's paintings

Left: At the Museum of Modern Art, Mrs. Hemingway and her daughter Hilary consider the exhibition of paintings by talented French children. Mrs. Hemingway's dress, detailed as precisely as a fine silk, is of Londsdale cotton chambray, designed by Mildred Orrick. Her hat is by Dobbs. Hilary's dress is the same chambray, white-ruffled at the hem. By Ellen Hewitt. Both dresses, Lord & Taylor; I. Magnin; Hudson's.

JOHN MARIN, the greatest living American water-colour painter, years ago invented his own way, crisp and elliptic, of suggesting sea, rocks, and ships. "It is like golf," he once wrote, "the fewer strokes I can take, the better the picture." Until he was forty, Marin was unknown; then Alfred Stieglitz, later his friend, dealer, and patron, discovered the beauty of the way Marin catches the sea's action, the pitch of sailboats. Now, at seventy-seven, Marin has some five hundred paintings in museums and private collections in this country. This wiry, timeless man winters in New Jersey, summers in Maine, facing the sea.

COPYRIGHTED

Here, and on the next three pages, are artists in several fields who have made their styles so uniquely their own that no one can do similar work without infringing on their intangible æsthetic copyrights. All have been photographed by Irving Penn, who himself has earned a copyright.

HENRI CARTIER-BRESSON (above with his wife, Ratna Mohini, a Javanese dancer) is a documentary photographer. He has copyrighted his pictures by catching his unaware subjects when they are fragile with tension, when they are unashamedly released. Sometimes his photographs are as troubling as a face in illness. Patient, curious, he has used his camera to comment obliquely, and sometimes harshly, on history since the Spanish War.

VLADIMIR HOROWITZ, one of the greatest pianists, plays in a personal Grand Style, combining a virtuosity enormous in scale with a pitch of emotion peculiarly his own. His violence and his tearing insight (sometimes tending to shatter more subtle music) are best in the powerful compositions, have made his recitals spectacular.

GROUCHO MARX has made his staccato non-sequiturs, his electric eye for blondes, his loping hound-dog stride so specially his own that now a kind of literate lunacy in the movies is called Marxian. With or without Chico and Harpo, he has rattled through *Animal Crackers, Horsefeathers,* and a rough dozen more. Now, at fifty-six, he runs a quiz show, "Bet You a Million," on the radio Wednesday nights—often witty, sometimes bitter at stupidity.

PENN

MAGGIE TEYTE alone sings the songs of Debussy, Faure, and Ravel in the exquisite French style, disciplined and clean, of the composers' own era. Miraculously, for forty years, her soprano has kept its brilliance, its Venetian glass delicacy. This small, iridescent Englishwoman, who came out of twenty-five years' retirement in 1945, has since sold out Town Hall eight times; is singing this spring in the New York City Center Opera Company's *Pelleas et Mélisande*, the role of Mélisande just as Debussy taught it to her in 1908.

RAY BOLGER has designed his own curiously split dancing, part sophisticate, part rube. His spindling legs, twining like *al dente* spaghetti, sometimes slip into a version of the strawfoot Scarecrow which he made famous in the movie *The Wizard of Oz;* sometimes slip into sly soft-shoe steps from the old vaudeville days. His sad slat of a face has a high wisdom no matter what his famous legs may do.

LE CORBUSIER, one of the world's great architects (he is also a painter, city planner, and writer), invented the phrase "a machine for living," is especially intent on space and light, on buildings of ethereal elegance. Sometimes, as in the new Marseilles apartments, he has uniquely propped the structures on stilts until they seem to float in the air. Recently one of the U.N. architects, he is, at sixty, a chief architect of the French Ministry of Reconstruction, and is now having a big exhibition, primarily of his paintings, comparatively unknown, at the Institute of Contemporary Art in Boston.

GEORGE BALANCHINE, (above with his wife, Maria Tallchief, Ballet Society's prima ballerina) is one of the vital choreographers of today. He has created ballets of a lonely classicism, far removed from the ballet trends towards neuro-psychopathy and satire. Most Balanchine ballets, notably "Concerto Barocco," have the architectural sparkle of a crystal candelabra—often have a small trade-mark in the twining of three dancers together, like Maypole ribbons. This season, Ballet Theatre and Ballet Society have both given new works of his; The Ballet Russe de Monte Carlo gave a Balanchine evening. This month, Ballet Society, of which he is the Artistic Director, will do his newest ballet, "Orpheus."

VOGUE'S SPOTLIGHT

BY ALLENE TALMEY

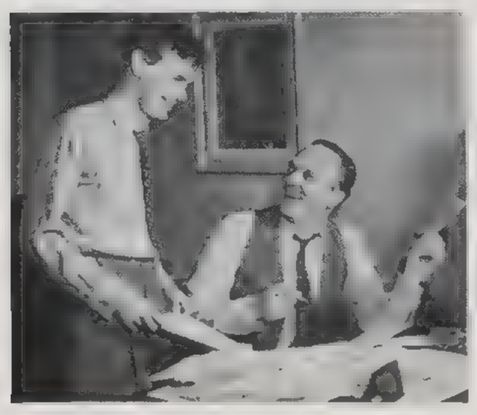
"THE business of the dramatist is to make experience intelligible," wrote George Bernard Shaw about 1905. And a few playwrights this season have been able to make experiences intelligible. Two recent plays have been especially intelligible—one, the most completely realistic of any in a long time, is *Mister Roberts*. The other, rather anti-naturalistic, is *The Respectful Prostitute*, by Jean-Paul Sartre.

MISTER ROBERTS: To most people in most of its audiences *Mister Roberts* makes "experience intelligible." The ship set is real, every bolt right, the dialogue, the action, all are real. Henry Fonda as Mister Roberts, lieutenant on a Navy cargo ship in the Pacific, is a real Navy officer comfortable in his clothes, easy in his lines, which he speaks with a slow Nebraskan twang.

This kind of reality is not too difficult to achieve. What is difficult (and achieved by its two authors, Thomas Heggen and Joshua Logan) is the character of the crew, the whole feel of an American ship; the crew pushing one another around in schoolyard play, the awful boredom of the long wait for liberty, the meanness sometimes in command. Since the comedy revolves around the unequal fight between Mister Roberts and the Captain, who takes a kind of sadistic pleasure in denying privileges to the crew, it is especially good to have the character of the Captain explained.

There is a reason, outside the Navy regulations, why this Captain has surrounded himself with a moat of spite. At one point the Captain says:

"I think you're a pretty smart boy. I may not talk very good, Mister, but I know how to take care of smart boys. Let me tell you something. Let me tell you a little secret. I hate your guts, you college son-of-a-bitch!...



Thomas Heggen and Joshua Logan, co-authors of the great hit, Mister Roberts.

"I started to sea as a steward and I worked for you then....'Steward, take my magazine out to the deck chair!'....'Steward, I don't like your looks. Please keep out of my way as much as possible!' Well, I took that crap!...And now I don't have to take it any more! There's a war on, by God, and I'm the Captain....The worst thing I can do to you is to keep you on this ship! And that's where you're going to stay! Now get out of here!"

In the school of realism, this play, beautifully produced and cast, is the ultimate.

COWARD AT 8:30: Noel Coward's canapé tray of one-act skits, first done in New York in 1936, seems far more remote than *Medea*. *Tonight at 8:30* is for the most part something happening at the wrong end of the telescope; everything is smaller than life size. When Coward gets his hooks into the cockneys, there is still some life, a crack of meanness, a slap of crude bitterness. But, when he goes after the chic, the rich, the tony, it all disappears and you are left with Gertrude Lawrence gathering up the pieces, rather pathetically, with a casual air of not knowing exactly what she is saying. She looks so pretty in a pale blue *négligé* with her hair bound up in a blue satin ribbon as she sits in a big blue double bed and tries to get some kind of lift from this kind of dialogue, in "Ways and Means":

GASTON: *Bon jour, monsieur.*

TOBY: *Bon jour,* Gaston.

GASTON: *Bon jour, madame.*

STELLA: *Bon jour....*

STELLA: You look very sweet, Chaps darling, and very dapper—why are you up so early?

CHAPS: It's after eleven. I came to say goodbye.

STELLA: Of course, you're leaving today—I'd forgotten. Are you going to May Bainbridge?

CHAPS: Yes—Guy's picking me up.

STELLA: You must find out all about the chauffeur scandal and wire us immediately.

CHAPS: What chauffeur scandal?

STELLA: Don't be silly, darling, the whole coast is buzzing with it.

CHAPS: Oh, that!—I always thought it was a valet.

There it is. Banter. It took all the acting skill of Coward with Miss Lawrence to cover the bony shanks of that stuff. Now, poor Graham Payn had to make his first appearance in New York before an audience of Coward's most devoted detractors, saying such highly polished lines. When the curtain came down the opening night, Coward himself dashed on stage, threw his arms around Payn—rather ignoring Gertie who had worked like a char all evening—and explained how superb the performance had been, how nobly Payn had carried on in the footsteps. It was a curtain speech of charm as hollow as the evening, but the evenings were few—now are over.

THE RESPECTFUL PROSTITUTE, produced by a young group, New Stages, opened one snowy night on Bleecker Street in an old, cold, barny theatre, warmed later by the power of the staging by Mary Hunter, by the power of the acting by Meg Mundy, and above all by the strength of the clash of choice posed by Sartre. It is a simple, straight play with no meanderings. The action is tough, but its drive on the emotions comes less from its murders, violence, sex, sadism, perversion, all coupled with a sunlit ominousness which has the elements of a dozen lynch movies—the chase, the shots, the slow-moving gangster-like henchmen—than from the strain of choice on the girl. Set in a room in a Southern town, the play opens quite happily with the girl, Lizzie, in a pink housecoat vacuuming the carpet. Soon a scared, thin Negro comes in to beg her to tell the truth about the murder of a Negro by a white man, which she had seen on the train the day before. Without any hesitation, but anxious to get rid of him, she promises to tell the truth. The balance of the play lies in the pressure to prevent her telling that truth.

Sartre is in the direct line that derives from Ibsen and Strindberg (with Shaw on

the collateral branch). He always makes his situation strong by the interplay of choice, and the choices make the characters. In his famous *No Exit*, he set forth the dilemma of three people who, immediately after death, find that their hell for eternity is to be together in one small Second Empire drawing room; they got there because of their choices during life. In *The Flies* Sartre changed the myth of Orestes into a dilemma—whether to yield to the soft tyranny of Jupiter or whether to kill his own mother, and kill the tyrant and be free.

In *The Respectful Prostitute* he sets forth the dilemma of Lizzie, whose moral problem is not concerned with sex at all but with telling the truth. Against her is set the young white man, son of a Senator, who is consumed with a sense of sin because he has spent the night with her, but who feels quite morally right about the killing of a Negro. At one point in the first scene the Senator's son gives Lizzie his version of what happened on the train, suggests an attempt at rape. Lizzie answers:

Grace and Paul Hartman and their son, Ted, of Angel in the Wings.

"Hell, no. The two niggers were sitting in their end of the car talking by themselves quietly. They didn't even look at me. It was afterwards four white men got on the train. Two of them made passes at me....They tried to throw the coloured boys off the train. In the mix-up one of them punched a white man in the eye. That's when one of the white men shot the nigger.... The other Negro jumped off the train just as it pulled into the station."

Eventually the Senator himself appears—a big, comfortable man in a wrinkled white suit, with a big, warming voice. Gently he tries to explain to Lizzie why she should sign an affidavit testifying that rape had been attempted by the Negro. The Senator says:

"Suppose the Father of your country appeared before you suddenly. What would he say to you?...

"He would say: 'Lizzie, you have reached a moment when you must choose between two of my sons. One of them must die. What's the general procedure in such cases? You save the worthiest. Do you agree?...

" 'Lizzie, what value has this Negro you're protecting?...He's my son and I love him the same as my other sons. But I ask you. Does he live like a man?...

" 'On the other hand, let us examine Thomas. He has murdered a black man. That's very wicked. But, I need him. He's an American 100 per cent, a descendant of one of our oldest families.... He employs two thousand workers, two thousand unemployed workers should he die.... He has the right to live, and you, it's your sacred duty to preserve his life.' That is all I have to say. Now choose."

In the end Lizzie is bemused with oratory: if she lies, she will be respected; if she tells the truth, she is just a prostitute. She lies. As Lizzie, Meg Mundy is vivid, bewildered, persuaded by the loving fiddle-faddle of sweet talk. It is no wonder that Lizzie is. For the speech of the Senator is a blood brother of the speeches by the Englishman, Broadbent, in Shaw's *John Bull's Other Island.*

When *John Bull* was first in rehearsal in 1904 the actor playing Broadbent said that he could make nothing of Broadbent's platform fustian, and that, moreover, Shaw "wanted him to pick out all the insignificant words and hand them out syllable by syllable as if they were the last words of God's wisdom." To that Shaw answered, "Exactly. That is the secret of British political oratory. Broadbent must be never so impressive as when he is talking nonsense and making the bloodiest fool of himself."

In Sartre's play, the Senator, acted by Wendell Holmes, is particularly good—far different from the actor who played the same part in the production in Paris the winter of 1940. There the Senator seemed, in his pearl grey cutaway, his derby, like Monsieur Verdoux, a boulevardier rather than a Southern charmer, while Lizzie was a little French floozie in a rather lush bedroom instead of a clean-cut toughie with a shabby iron bedstead. It was Grand Guignol in Paris; it is a fine drama on Broadway for it makes drama out of choice, and it is not the Negro's choice but the choice of the whites.

SLICE OF LIFE: Two slices-of-life comedies opened in a clump; one was *Me and Molly*, a gentle, unpretentious, inexpert, kind comedy with a radio awfulness that was quite disarming. It has a vitality in its pleasant picture of the Goldbergs who live in the Bronx and get a piano and play cards with the neighbors. It isn't a play really—it is a pleasant evening.

Graham Payn and Gertrude Lawrence in Tonight at 8:30.

Quite different, however, was *The Hallams.* This is the dreadful slice-of-life play, for the Hallams are a family who have troubles and are pretty mean about outsiders. It would need a jackpot at the end to make the customers happy. Just after the opening, Rose Franken, who wrote it, told a *Herald Tribune* interviewer that she wrote it in three weeks without any rewriting, and that during that time her dog died in the middle of the floor while she was at work. Perhaps the dog was a bit of a critic. (After seven performances, *The Hallams* closed down.)

Angel in the Wings is the kind of easy revue in which the whole pleasure lies in the realization that everyone involved has talent. The sketches are witty. Grace and Paul Hartman have the most disarming tactics as comedians. Hank Ladd's simple monologues are funny. The big bang-boom of the score by Bob Hilliard and Carl Sigman has three major hits—"Civilization" (or "Bongo Bongo"), "The Thousand Islands" (or "Flor*ence* on the St. Lawr*ence*"), and "The Big Brass Band from Brazil."

Somehow the whole thing goes bumping along with very little spit and polish, with no chorus and no big dumb production numbers. Nobody, in fact, is very good-look-

(Continued on page 192)

Berthold Brecht, author of, and Charles Laughton, star of, Galileo.

Mrs. Edmund P. Rogers, with her Corgi beside her, driving along Aiken's roads in her wicker phaeton.

Mrs. Seymour Knox waiting for her mount to join the Aiken Drag through pine woods.

THE AIKEN WAY

Its three-ply charm combines leisure without loafing; old friends and few strangers; and the flavour of the outdoors. In the well-modulated idiom of Aiken, horses are important; hunters for drag hunts, ponies for weekly polo games, hackneys to drive along gentle South Carolina roads, trotters, steeplechasers, and flat-racers here for winter training. There is bird shooting in season; quail in pine woods, and dove-drives through corn fields with the guns out for a full day and only time off for picnic lunch. There are golf, tennis; and court tennis at the Aiken Tennis Club. After five, an Aiken day includes a couple of hours of bridge or gin, a huge tea. On Sundays there are big luncheon parties. Most dinners are late and small. Dances are galas, because of their rarity—not their trimmings. *(More on page 154.)*

Miss Dolly von Stade drives Mrs. Potter Bourne's hackney; wears a brown-blue-and-white checked wool Mt. Rock coat from Carson Pirie Scott.

Opposite: The Aiken Drag. *Left to right*: Mrs. Wood, the whip; Seymour Knox, William B. Wood, Mrs. Knox, Mrs. S. C. Clark Jr.; Master, Miss Dolly von Stade.

BALKIN

At the track, Mrs. Thomas I. Laughlin, Louis E. Stoddard, junior, and Mrs. Stoddard watch the Stoddard race horses set out for their early morning exercises; many stables winter in Aiken where young horses' progress is carefully observed.

Watching court tennis: Mrs. Morris Legendre wears a beige tweed coat (Kaufmann's); Mrs. Thomas Leiter in a beige suède coat, a russet skirt (Martha West); Mrs. Kernochan Carey in a coral jacket, beige wool gabardine skirt, wool jersey jumper (Bonwit Teller).

THE AIKEN WAY *continued*

Miss Ellen M. Bohlen's shop; people drop in during the day to buy, to sit, to talk. *Standing:* Miss Bohlen, Macculloch Miller, Miss Genevieve Bell; *sitting:* Mrs. Miller, president of the Whitney Museum in New York, Mrs. George L. Wrenn.

At the Palmetto Golf Club, Mrs. George H. Bostwick; her uniform for golf a cashmere pullover and cardigan, a straight tweed skirt.

At the polo field, Mrs. Bostwick in a beige and white silk print dress, beige cardigan bound in the print, designed by Louise Eustis.

BALKIN

Above: At the Powder House Field. Talking polo (*left to right*) Whitney Tower, son of Mrs. George Macculloch Miller, George H. Bostwick and Mrs. Tower, formerly Miss Frances Cheston of Philadelphia. *Below, left to right:* Louis Smith, Terrence Preece, George H. (Pete) Bostwick, and Seymour Knox line up.

PRAGUE AND THE CRISIS

"The excitement was oppressive"... a report by a distinguished English author who was in Prague this past February

BY ELIZABETH BOWEN

"BEST of all," everyone said to me, "you should have come to Prague at the blossom time." Driving in from the airport, I saw February afternoon light fall on a winter-worn, phantasmagoric city. This was the light of no February I had ever seen: light at once subtle and staring—Central European, to myself I called it, and there were days before its effect on my senses quite wore off. It heightened the impact Prague must make on any newcomer, and, still more, my sensation, as a Britisher, of having come from the periphery of Europe into its very heart. This was no city in Technicolor—but at every turn, as it opened and closed round me, it had the ghostly hyper-reality of a photograph: a grey-brown print cunningly tinted in.

But a photograph is two-dimensional; and it was the impossibly many-seeing dimensions of Prague that hit me. Half a dozen cities, each with not only its own architecture but its own psychology, seemed, here, to be superimposed upon one another. The effect of density could have been unbearable—and, frankly, for hours together to me was. Throughout my ten days' visit there were times when nothing was possible but the nullity of my hotel room: I became prey not, I believe, to any nervosity of my own but to a nervosity weighing in on me from the outside. From no single individual whom I met—and how many, many I did meet! —did this come to me: good heart as well as stalwart nature beamed from every face turned to me in talk. For the Czech is (I can think of no other word) collected. Unlike the more loose-knit Anglo-Saxon he can not afford to indulge in nervous play: everything matters too much. His unremitting internal excitement is to be felt; it is never exhibited. So, the oppressive excitement I felt in Prague must have come to me from something collective.

In reality, of course, the city, heaped up and down its hills each side of the Vltava River, divides itself into quarters whose age-characters are distinctly marked. The effect of confusion, contusion, rises from the inevitable carry-over of one's own sensations as one moves about. The ear, having at one instant been stunned by a naked and unabated racket of twentieth-century city noise, is at the next daunted by ancient silence. Prague silences, when they *are* suddenly met, have something of the quality of deep, static water—and, like water, seem to reflect themselves on to the buildings that shut them in. Prague's Old Town is full of such creeks and pockets; and silence (unlike water) runs uphill, across the statued Charles Bridge—through arcaded squares, cobbled footways, and hanging gardens—to the Cathedral. But, does silence at any point reign completely—did it this fatal February? Never quite. Nowhere, at the most spectacular city height or deep-sunk little corner of ancient building, did I find myself quite out of range of an open window emitting a voice; and, posted outside that window always at least one figure, listening. The voice of radio, carrying yet one more political speech.

In Prague one feels the youth of Kafka, as in Dublin one feels the youth of Joyce. There is, about the whole range of architecture, from the crabbed, arcaded mediæval to the soaring, pastel-tinted steel-and-concrete, a sort of visionary, still incoherent power. Shadows fall oddly; the bone-and-soul formation under a passing face stands out by some trick of chiaroscuro. There is a touch of obsession, an unaccountable quickening of the step, in the most ordinary gait of the Prague citizen about his business. The Bohemian Czech, man or woman, is in the main thick-set; as though an inherited density of personality formed round it one type of physical build. In men, this physique is expressive; in women it seems more negative—a sign (or so I read it) of as yet imperfect development *as* women.

For decidedly this is a man's city. Brilliant and memorable women whom I met were the more memorable in being rare. Eager, vital, and sensitive young girls with whom I talked seemed to be opening their eyes on a future hazy and undeclared. All, or almost all, girls, I was given to understand, now pass through college—but after that, what? There may be, must be, officially many answers: *I* drew my own from the faces about the streets. In Prague, I felt, you might be something in *spite* of being a woman, but you would be unlikely to be anything *because* of being a woman. The majority, in Prague, of my own sex did not either dress or comport themselves as though they hoped to be anything more than useful; their faces wore acquiescence to a point which almost attained sublimity. *Was* it sublimity? My own Western fretfulness, many times, felt rebuked. This majority of the women I was judging were peasant-type; not at grips with, not so much as aware of, the multiple finesses of city life; unnatural, still, in their styleless city clothes. Our idea of woman as the practitioner of the art of life would make nonsense to them. At the same time, even if one surrenders the idea of life as an art, one must see it—all the more see it, surely?—as movement in *some* direction. This passivity looking out of the eyes and faces of the women I saw in Prague awed me. There was about it a sort of piety, something at once inherited and espoused. It was not weariness—psychically as well as physically they were untried-out, still full of silent potentialities, strong. Not holding back; more, not having yet come forward. All the same, I thought, what next—what next? When will these women feel it is time to ask in what direction, towards what destiny, they and the children they are bearing are being carried?

This was, however, only one of the points on which I felt I brought to Prague an extraneous *(Continued on page 195)*

RAWLINGS

The garden-party air

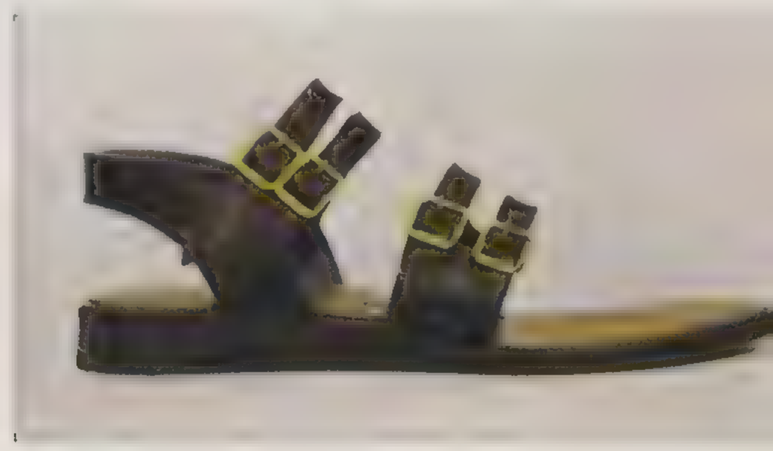
Very new, very pleasing air accomplished by: a skirt length, a gentle cut, a rustling cloth (taffeta, for example), here seen at its most unabashedly romantic with a leghorn hat. Traina-Norell's black silk taffeta with roses, lace-bound organdie. Henri Bendel; L. S. Ayres; Hudson's. Hat, made-to-order, Henri Bendel.

Among the summer's arrivals—a new attitude in the shoe-for-leisure. Slight, deft, actually uncasual, it insists on a gentle walk, a cared-for look. *Left:* Capezio's kid slipper, half-inch leather heel. $9, at Lord & Taylor. Nylons by Archer. $2.25, at McCreery's. *Above:* Another delicate shell, this time (it's news) in straw. By Mackey. $13. J. & J. Slater.

New summer delicacies

Above: Suède sandal. Good, always, with slacks, good too, with shorts (the sandal—high, like a boot; the shorts, short). $11. Lord & Taylor. *Right:* The season's newest of sandals, proof that a very little, very vivid colour goes a long (and pretty) way. By Delman. $15. Bergdorf-Goodman.

In exact (and pretty) contrast to the covered town shoe, this season's casual shoes are as naked as possible—like the sandal *left* and *below* —unhampered as a shoe can be. The happy minimum, a sole and four kid straps, leaves the forefoot free—and noticeable; makes a pedicure every bit as important as a manicure. By Joyce. $9. Bonwit Teller. Nail polish: Naylon's "Pink Ribbon." (More shoes on pages 184-185.)



First, above: Cross-strap kid sandal to wear specially well with mauve, with white. By Cathy Originals. $4. Altman. *Second, above:* The news is colour—chamois—bright accent for an orange dress, for sun-tanned legs. In suède; by Twenty-ones. $11. At Miller & Rhoads; Neusteters. *Right:* Deeply cut straw sandal. Wear it for terrace lunching, at the country club; with tans, whites. By Mackey. $17. J. & J. Slater. Bryan's nylons. $2.50, at Bonwit Teller.

HORST

BLUMENFELD

The changeling

PEOPLE ARE TALKING ABOUT... IN HOLLYWOOD

PEOPLE ARE TALKING ABOUT...The "most colossal picture ever made"—a fact. not just a press agent's cliché—to be taken by the great astronomer, Edwin Powell Hubbell, at the Mt. Palomar Observatory, in an attempt to discover whether or not the universe is exploding....Cyril Connolly's devoting a whole issue of London's *Horizon* to Evelyn Waugh's *The Loved One*, a short novel about love and death and failure, all in Hollywood—but less in the studios than in "Whispering Glades," where pretty girls in white smocks, marked "Mortuary Hostess," and "non-sectarian clergymen," and slumber robes and cosmeticians are all mixed in with devastating and glassy effect....The current enthusiasm for painting. which has almost taken the place of gin rummy, resulting in the Amateur Art Show for the benefit of The United Nations Appeal for Children....The producers' talk of curtailment, of warding off recession.... The economy program, slashing at studio payrolls, making undershooting a directors' new password....

PEOPLE ARE TALKING ABOUT...Building plans: the great new Los Angeles Opera House, which will have underground parking space for two thousand cars; full television facilities....Paul Williams, the architect whose work blooms all over southern California; in the office of this distinguished Negro designer work men from half a dozen countries....The transcontinental through cars, almost as hard to get into as a good club....New three-wheel automobiles that look like motorized ladybugs but do everything in less space than conventional four-wheelers....The network of motor parkways, called Freeways....Toni Harper, a ten-year-old girl, singing "The Candy Store Blues" on Columbia recordings....

PEOPLE ARE TALKING ABOUT...Alfred Hitchcock, who, in making the movie *Rope*, is using a camera especially built on an electric dolly, referred to by some as "Hitch's Pony Express," by others as "Hitch's Folly." Hitchcock lays emphasis on pre-shooting rehearsals, then filming the entire movie chronologically in ten-minute reels....The talented John Huston, who is the newest great man in movie making since he wrote and directed *The Treasure of Sierra Madre*, is filming *Key Largo*, which has very little to do with Maxwell Anderson's original play....Valli, the new Italian star, whom practically all the producers want to play every role, from Trilby to Mary Magdalene; now appearing as Joan of Arc in *The Miracle of the Bells*....For the first time, taught by experts in the picture industry, courses in television and motion picture technique at the University of California at Los Angeles....Mrs. Artur Rubinstein, the wife of the internationally famed pianist, who is labelled "the best cook in Hollywood."... The revival of the old-fashioned ice cream parlours....Sunday lunch at Ethel Barrymore's cottage on a high cliff overlooking the Pacific, a shore line reminiscent of the Riviera.... *(Continued on page 194)*

The only change is colour

Opposite you see one woman; see her blonde, brunette, red-haired. Which is an exaggerated way to prove a simple fact: that a change in hair-colouring does much more for (or *to*) a woman than change the colour of her hair. It changes the type of clothes she chooses, the colours she finds becoming, the amount and shades of her make-up, as well as her whole attitude. All this can be refreshing—and flattering. Now that hair-tinting is a frank cosmetic, rather than a cover-up for fading beauty, many a woman tries a new colour, plays the changeling. She may, of course, go back to her own shade after a while—may wear the new until it *becomes* her own shade....One of these tints by Roux might be her answer (the blonde is their latest, "Burnished Gold"). The coiffure, by Michel; the lipsticks, "Pink-And-Fair," "Coral-Fair," by Helena Rubinstein. The necklace and pin are designed by Schlumberger.

IRENE OF HOLLYWOOD

New design

It is not news that Irene is a designer. Of all the women who design in America today, her clothes have had, in one sense, the widest public: she makes the screen-life clothes for stars of Metro-Goldwyn-Mayer, where she is head costume-designer. But now the news is that Irene has turned her strong, fresh hand, again, to clothes for private lives, and her first ready-to-wear collection is now in several shops across the country. Consciously limiting her sphere, Irene makes no attempt to cover every phase of her new public's life; she refuses to touch casual clothes, sports clothes. Instead, she makes the strict but feminine day-suit she is famous for, turns out beguiling afternoon print dresses, establishes her formal evening clothes as *events. Above:* Irene herself, a photograph which might have been taken at any point in her career; her suits are that consistent, dateless. Long hip-jacket, feminine details—a summary of the line Irene will cut in tweeds. *Opposite page:* Shaped to the body's lines in drawn-back tucks and folds, a ball dress in white lamé with a scattering of gold leaves. The short bustle fans out into a long skirt—a short train. From Bergdorf Goodman.

CECIL BEATON

PHOTOGRAPHED EXACT SIZE; HAANEL CASSIDY

Pearls in a gilded* cage

Cultured pearls, caged in gold; newest and coolest summer jewels. Cool because the pale frosting of pearls invents a fresh (and pearly) complexion, and especially welcome this year because white jewels make important confederates of white accessories (see page 187). There is this plus: the pleasure of owning real jewels—without the penalty of extravagance. The ring: $175, plus tax. Bracelet, earrings priced in scale. By Imperial. Bonwit Teller; Marshall Field; Bullock's.

*Really 14-K gold

GEORGE PLATT LYNES

Los Angeles débutantes presented this year at Las Madrinas Ball, an important charity event given for the benefit of the Los Angeles Convalescent Home. *MISS ANN BURTON (above)* is the daughter of Mr. and Mrs. Allan W. Burton. *MISS MARILYN MUELLER (right)* is the daughter of Mr. and Mrs. Douglas S. Mueller. *MISS NANCY YOUNG (left)*, the daughter of Mr. and Mrs. Lyndol Young, wears a ball dress made for her by I. Magnin.

PARKINSON

HARDY AMIES: for all around the days

FROM THE LONDON COLLECTIONS

...TO AMERICA

CHARLES CREED:
for day becoming dusk

These new designs from the British collections have a private distinction, a line, a look as definite as aye-and-nay. One factor of this, certainly, is the cloth; and London collections this year were built from some rare, reminiscently beautiful stuffs. On these four pages, we show you clothes designed for export, many to be found in this country, all of them in the fine first fabrics in which they were designed (a matter not always possible in past restrictive years): light, tight Northern worsteds; small-patterned tweeds; dark Paisley cottons; wing-collar-stiff piqués; rose-ranging brocades and satins; heathery jersey; natural kasha; *broderie anglaise*, and true lace. The look of London clothes begins with the skirt; the skirt begins with pleats. Pleats—in coats, around a dress hem, carried up into collars and cuffs—can be as various as the sharp pleats-inside-of-pleats whirling on the opposite page or the pulled-back, pulled-up folds in the skirts on this page. The London day-skirt length runs from twelve inches to a country-tweed fourteen. The London designers' hat of the year for these clothes is the boater worn straight and dead on.

Above: first consideration, the skirt...this skirt being wide and fluent and gathered into a pointed yoke. Charles Creed's dress of black fine wool with a strict bodice. Not shown: a tight sand-coloured gabardine jacket. Bonwit Teller; Carson Pirie Scott. *Right:* first consideration, the skirt...in this case, a slim one pulled up, pulled back into a curling flounce. Suit of grey worsted by Charles Creed, the jacket strap-fastened down the back, leaving a stark, high-necked front. Bonwit Teller; Carson Pirie Scott. *Opposite page:* first consideration, the skirt...here in a variation on knife pleats—four pleats in every one. Dress of slate-grey worsted with a small taut jacket over it, the jacket being rib-length and lapelled in white piqué. By Hardy Amies. Marshall Field.

CHARLES CREED:
suit for the year

CHARLES CREED: all-year coat

DIGBY MORTON: striped tweed in the city

LONDON COLLECTIONS *continued.* From the British collections this year are these clear good points: the look of the clothes begins with, depends on, the skirt; the skirt depends on pleats, folds. The whole line and fall of the clothes depends on the calibre, the quality of the cloth—which is all that the worthy memory of English cloth implies. *Above, left:* Knife pleats from cape sleeves; Charles Creed's brandy cotton velours coat. Bonwit Teller; Carson Pirie Scott. *Above, right:* Beehive-shaped skirt on a coat striped up in black and white wool; small in-curving waistline. By Digby Morton. *Below:* Flared skirt in random pleats. Nun's-tale-stiff grosgrain guimpe on navy-blue wool. By Peter Russell; Marshall Field. *Opposite page:* The coat skirt—soft pleats swaying from the waist; a jeweller's piece of an evening coat in amethyst and silver rayon brocade. Over a white, watered, corded silk dress, its narrow skirt folded to a point at one hip. Bianca Mosca designs.

(Opposite) BIANCA MOSCA:
for great evenings

PETER RUSSELL:
perennial dears, blue and white

PARKINSON

JOE CARTER GIVES A COCKTAIL PARTY

BY THOMAS W. PHIPPS

Last week, Joe Carter, a young bachelor lawyer living in New York, ran into a casual acquaintance he hadn't seen since they had been in the army together in Frankfurt. The man had his fiancée with him and, in a burst of camaraderie, Joe invited them to his small apartment in the East Fifties, for a drink, the following Wednesday afternoon.

Tuesday morning the idea of being alone with these worthy love-birds began to die on him. At lunch he asked three more people. During the afternoon he telephoned a dozen others...by the end of the evening the score was an even twenty-five.

And now, here it is Wednesday afternoon, a few minutes before the first guest is expected, and Joe is standing in the middle of the living room, two vases of fresh daffodils in his hand—a slightly harassed young man about to give a cocktail party. He puts one vase on the desk, the other on the centre table, then he starts his last minute check-up

The cigarette boxes are full and easy to get at; there are plenty of ash trays and matches; the pictures are straight; he has no personal letters or unpaid bills lying about; he has cleared out all magazines over two weeks old; those that are left are arranged neatly so as to give the most colour to the room. He has pushed the Kinsey Report behind the lamp on the small table and put his Toynbee in front of it; he has put away his five current invitations—two to art galleries, one to a dinner party, one to a wedding, and one to a musicale (he has refused them all); he has refilled his two glass containers with paper cigarette holders; he has pushed the two armchairs against the wall to make more room, and he has taken the desk chair into the bedroom (Joe's golden rule for cocktail parties is never sit down—it's too tough to get away if you're cornered). With a final hurried pat to the cushions and a last look to see that his phonograph records are out of harm's way, he heads for the kitchenette.

Before he took his shave and shower (he is now wearing a blue pin-stripe suit, a white silk shirt, plain gold cuff links, and a gray and white checked tie), he had stopped to see if Mary Lou, his part-time maid, had left him any extra ice. For once she had come through. The large container is loaded and in the ice box are four spare trays.

When Joe first started to give cocktail parties he found he was so busy filling and refilling glasses, handing around plates of food, emptying ash trays, and hanging up coats and hats that by the time the last guest left he was utterly exhausted and had had a miserable afternoon. This struck him as being an absurd situation and one that had to be changed. The solution, of course, was to hire a man with a tail coat, but as Joe looked into the prices for such men he instantly discarded the idea. And then, one day over lunch, his mother came up with the brilliant suggestion of the four small tables and the three large plates, now known in his cocktail-party circles as—The Carter Plan.

This is how it works—it's foolproof. You put your four tables in key locations in your room. One table is for Martinis with a large glass shaker already full, a bowl of ice, lemon peel, olives, onions, and glasses. (Two glass pitchers, full, four to one, are in reserve in the ice box.) The second table is for Old-Fashioneds. A decanter of Bourbon, ingredients, glasses, a bowl of ice. The third table is for Scotch. Glasses, ice, lemon peel, plain water, and soda. The fourth table is for tomato juice in a cool and tempting glass pitcher, Sherry in a decanter, and glasses.

The three large plates are also placed in key spots. One plate, cheddar cheese, crackers, and a knife. Another, nuts of all kinds, piled high. The third, caviar, Melba toast (bought at the corner delicatessen), and a knife. The plates are a clean, country-blue china.

When the guests arrive Joe points out the tables and plates and urges everyone to help himself. To make sure no one shyly hangs back, he always asks two or three good friends to keep their eyes open and if they see any particularly backward guest to prod him along. (PBG's are so rare these days that Joe has a standing reward of a quarter to anyone who can show him one.)

With the Carter Plan functioning properly, all Joe has to do is see that the tables and plates are kept loaded—apart from that, he is free to mingle and, if the party is any fun at all, to enjoy himself.

The tables, covered with small, glistening white cloths, have already been prepared by Mary Lou, each with its own equipment, and now Joe carries them into the living room. Moving fast (as usual he is behind schedule), he goes back for the plates. He's halfway across the room when he hears the front doorbell.

He stops, brushes down the back of his hair, takes a couple of deep breaths, gives a last quick look around the room, then walks slowly out. By the time he reaches the front door he is calm, smiling, the man of the world!

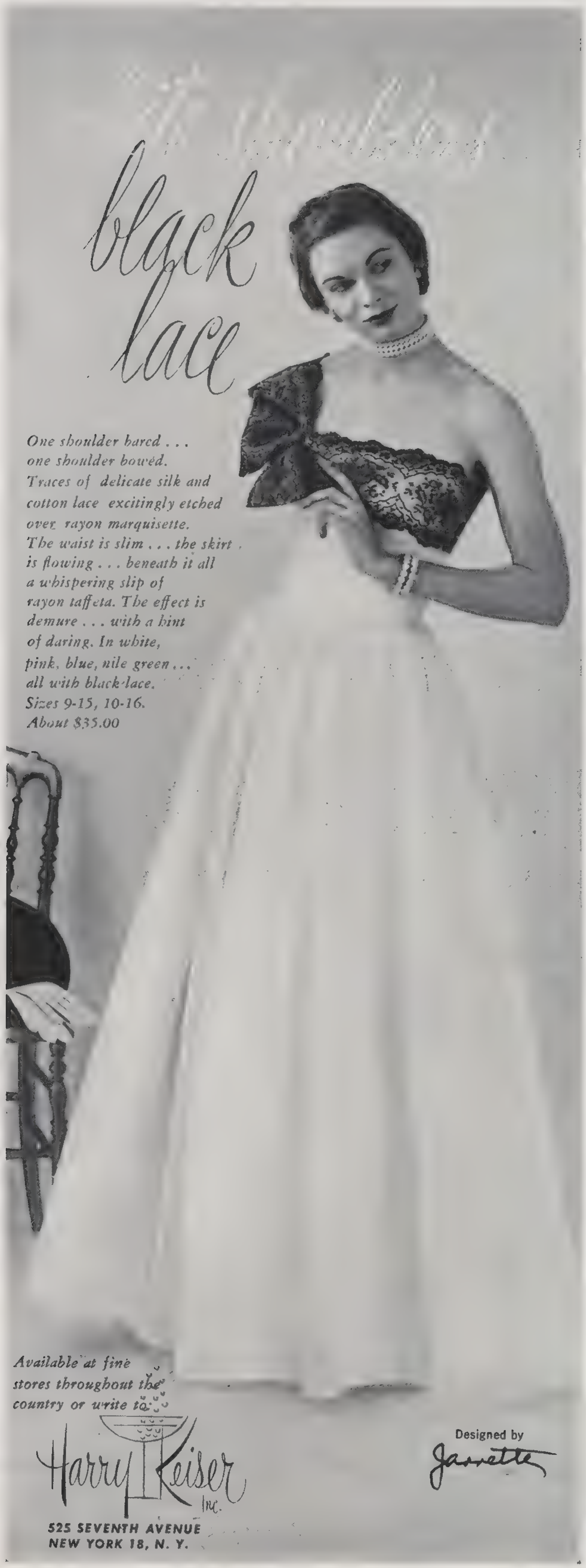
Joe is that rare duck, the conscientious host. He has been brought up to believe that when you invite someone to your house you incur a far greater responsibility than merely giving them a cold drink and a hot canape. You take on the job of giving them a good time. (Of course, Joe knows that it's almost impossible to give anyone a good time at a cocktail party, but he still believes the effort must be made.)

The best bet, he has always felt, is to create a sense of gala about the party, as if something were being celebrated; what it is, doesn't matter—a little mild mumbling about "old Frank's birthday" or "dear Helen's engagement" is generally more than enough—but celebrating is infectious, and even the most hardened canape-guzzler gets a kick out of it. Creating a sense of gala is no easy trick. Joe does it by general enthusiasm, extravagant compliments to the women, warm greetings to the men; when he introduces people, he does *(Continued on page 191)*

A VERY FINE EAU DE COLOGNE

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL



FIFTY-SEVENTH STREET:

THE BIGGEST FREE SHOW ON EARTH

(Continued from pages 142-143)

UNDOUBTEDLY the greatest mart for art in the world now is "Fifty-seventh Street," which actually goes as far uptown as Sixty-fourth Street, as far down as Fifty-first Street, with galleries, as well, on the avenues. But the spirit of Fifty-seventh Street is what holds them all together.

Although the dealers make their money from the collectors, the museum buyers—and there are hundreds more than most people realize—the dealers run a constant but ever-changing show for the thousands who never buy at all and probably never will. They are the ones who crowd the places on Saturday afternoons, comparing, analyzing, in a loving passion for art. They see the new artists in group shows, watch for one-man shows, keep tabs on what is happening to the older artists. They sometimes have their favourite galleries, going twice a month to Pierre Matisse or the Downtown Gallery, noting what special shows there are at Wildenstein and Sam Kootz, at Bignou and Buchholz, at Passedoit and Parsons. They saw the first Edward Stevens at Weyhe, and the big Braques at Rosenberg. Out of this group sometimes come new young collectors, but more often they are collectors in mind only. For them and for some unsolvable other reasons motivated only by the fact that this is the pattern of gallery-running, the gallery owners put on their year-round Biggest Free Show on Earth.

Here are the names of the paintings and sculptures reproduced on pages 142 and 143.

1. "Reflections of the Big Dipper"
by Jackson Pollock
From Betty Parsons' Gallery

2. "The Madonna and Child"
a thirteenth-century Italian painting
From the E. and A. Silbermann Galleries

3. "Madame Cézanne"
by Paul Cézanne
From the Knoedler Galleries

4. "The Morning Fisherman"
by Camille Bombois
From the Perls Gallery

5. "The Death of the Virgin"
by Petrus Christus
From the Knoedler Galleries

6. "Mrs. Samuel Murray"
by Thomas Eakins
From the Babcock Galleries

7. "Time of Change"
by Morris Graves
From the Willard Gallery

8. "The Rain God"
a Zapotec figurine
From the Paul Drey Gallery

9. "The Red Tiger"
by Pavel Tchelitchew
From Durlacher Brothers

10. "Woman in Yellow Shawl"
by O. R. Fowler, an American Primitive painter
From the Downtown Gallery

11. "The Round Table"
by Georges Braque
From the Arnold Seligmann-Helft Galleries

12. "St. Bartholomew"
by Rembrandt
From the Wildenstein Galleries

13. "Mother and Child"
by Pablo Picasso
From the Bignou Gallery

14. "The Lilacs"
by Edouard Manet
From the Paul Rosenberg Gallery

15. "A Court Attendant"
a T'ang figurine (Chinese)
From the C. T. Loo Gallery

16. "Portrait of Léon Daudet"
by Auguste Renoir
From the Durand-Ruel Gallery

17. "View of the Doge's Palace"
by Antonio Canale, called "Il Canaletto"
From the Newhouse Galleries

18. "Reclining Figure"
by Henry Moore
From the Buchholz Gallery

19. "The Rose"
by Henri Matisse
From the Pierre Matisse Gallery

20. "Maternity"
by Dorothea Tanning
From the Julien Levy Gallery

21. "The Green Dancer"
by Edgar Degas
From the Jacques Seligmann Galleries

22. "The Ball at the Prefecture"
by Raoul Dufy
From the Carroll Carstairs Gallery

23. "Portrait of Cosme de Pascarengis"
by François Clouet
From the Wildenstein Galleries

24. "Personages and Mountains"
by Joan Miró
From the Pierre Matisse Gallery

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FOOTWEAR *that flatters your figure*

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DENIS BAY PLANTATION

(Continued from page 131)

When my husband bought "Denis Bay Plantation" he was under the same kind of spell that a collector is when he acquires a rare item—such as incunabula (which his father collected) or French eighteenth-century paintings (which his grandfather collected). Our life there has been like painting a picture on an empty space within a larger picture. We had to create within the dynamic rhythms and the dramatic colours of our surroundings, with labour committed to eighteenth-century mechanisms, explained to us in biblical language. One of our most vivid memories is of our foreman's report after a severe storm: "Yes, sir, the trees were rent asunder, sir."

We went there not to escape *from* reality but to escape *to* reality. We had the vision of a self-sustaining plantation. This was well started in 1940-41 when we were there for nine consecutive months. A varied orchard including all citrus fruit, avocado pear, mango, papaya, banana, and cocoanut was planted. A large truck garden was well on its way and we had a few animals.

Denis Bay is in no sense a luxury establishment unless one considers a perfect climate, breathtaking vistas, sea bathing, and a freedom for creative living luxuries. All around us are the objects which we love and which we have acquired in our travels. The red tassels on the louvers of the shower room are Japanese and were used on temple hangings. They are very special and never are sold to foreigners; a Japanese architect gave them to me because I admired them. In one of the guest rooms we used tapa cloth, bought in Hawaii, to cover the head and foot board of the bed. A thin tree-bark dyed with natural dyes and beaten to fabric texture, tapa is quite weather-resistant. In the master bedroom we set our pieces of red lacquer which we brought back from China; throughout the house are pottery bowls picked up in our travels in Mexico and Italy.

We live on a certain schedule but with the attitude of leisure, spending a great deal of time, for instance, peering under the sea at that fabulous other world which moves and has its being in the denser atmosphere of water. This is one of the pure recreations, always available. From this world to our two quite different beaches, come sea fans, shells, broken shells revealing their naked logarithmic spirals, and all sorts of unidentified, underwater oddities.

In the quiet of life at Denis Bay we find time and silence in which to listen to the hum of the bees within our walls, and the incessant roll of the sea along our beaches; to watch the constellations of the night, the retreat of the small animals living so near, the flutter of evening shadows which tells us that the bats are leaving our eaves for the night. All these are part of our very special life in this very special place.

CLEOMÉ CARROLL WADSWORTH

(Editor's Note: *Major and Mrs. Julius Wadsworth bought their hundred-acre plantation and its two beaches—Denis Bay and Jumbie Bay—in 1940. It is now Virgin Island lore that the papayas that Major Wadsworth planted in an attempt to make the plantation self-supporting are the best that anyone has ever tasted—small, sweet, and fragrant.*)

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From Texas — land of beautiful roses — comes Hi-A, the Marja brassiere that lifts you into flower-like beauty. The secret lies in the exclusive round-and-out stitching designed with double rows at the base of the bust cup for double support. Exquisite lace and rayon satin make a dainty blossom bra for summer. White, nude, black.

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". . . a sense of confidence and happiness glows through"

An amazing power in You

. . . CAN CHANGE YOU
. . . CAN MAKE BEAUTY COME TO YOU

Sit alone for a few minutes and think about You. What is she like . . . this *You* that others see in your face? Does she look heart-warming—somebody worth being? Or, does she seem a little drab—disappointing?

There is within you an amazing power that can make you a lovelier, delightful-to-be-with person—if you will only *use* it. It grows out of the close interrelation of the *inner* you and the *outer* you and the power each has to change the other. You know how a sense of confidence and happiness glows through you when you *feel* you *look* lovely. You walk on air, face alight, spirit soaring. And—in reverse—when the inner you feels joyless and defeated—*you look* long-faced, unlovely.

Being lovely is a challenge to *you*. Your own special loveliness depends largely on what *you* do to make it real. Above all, you must *want* to be lovely. And you must have the vision to practice beauty's self-disciplines—faithfully.

So much of everything you do can help beauty come to you. Exercising—to relax you and keep you relaxed. Eating the right food. Drinking enough water. Sleeping enough hours. Getting enough fresh air. All these are your beauty's friends.

And promise your face that you will not dull it by neglect.

The "new look" for faces is flower-fresh, natural, *immaculately clean*. It calls for a lighter touch with cover-ups, *doing more* with creams and water. The new care for faces—as you'll see in the rewarding rites that follow—gives far more than surface cleansing. It stirs your whole face awake.

Your face is the outer expression of the *real you*. Does it speak truly for you? It *can*—if behind it is *your will* to keep it lovely.

A New Face Treatment

Faces can be so helped—by the care they are given. Your skin has two sides like a window—and to care for one side only is *not* enough. Pond's has studied the needs of facial skin, and now brings you the new "Outside-Inside" Face Treatment with Pond's Cold Cream, that acts on *both sides* of your skin.

FROM THE OUTSIDE the Pond's Cold Cream works for you as you massage. The lovely softening oils clean away surface dirt, make-up, dried skin particles, throw an invisible veil of smoothing softness over your skin.

FROM THE INSIDE each step of this new Pond's face treatment stimulates healthy, beauty-giving circulation. Tiny blood vessels speed up their work—bringing in skin-cell food, carrying off skin-cell waste.

Twice each day—*always* before you go to bed—give your face Pond's "Outside-Inside" Face Treatment . . . *this is the way:*

Hot Water Stimulation

press face cloth, comfortably hot and wet, against face—to stimulate blood flow to skin.

Two Creamings—to "condition" skin

1) *Cleanse* . . . Circle Pond's Cold Cream briskly over warm, damp face and throat. This demulcent Pond's treatment sweeps dirt from pore openings. Tissue off.

2) *Rinse* . . . With *more* Pond's, massage briskly to rinse off last traces of tenacious dirt. Tissue off.

Cold Freshener Stimulation

a cold water splash, plus the tonic astringence of Pond's Freshener.

Yes—it does *charming* things for your face . . . strokes it softer, puts roses in it.

As NANCY DU PONT *says: "This face treatment is fun to do, and your skin looks wonderful after it."*

It's Exciting to "grow Beauty"

WAKE UP the beauty and charm in *You!* Beauty can grow into any woman's life if she gives it a bit of encouragement.

BE SMART about beauty! Find what can help you get the effects you want. Know what products you need. *Get* them and *use* them, not haphazardly, but carefully and intelligently.

KEEP AT IT—*every day*. Be faithful to necessary details. Get your beauty techniques down *right*, so it becomes second nature to do them.

HAVE ENTHUSIASM! *Use imagination!* Don't dwell on what you haven't—plan for what you *will* have. Each day's *success* will lead straight to another—and to a lovely, self-confident You.

Is yours a "Special Skin"?

DRY! You are likely to have skin dryness in the spring. So give your face *special softening* with a very rich *lanolin* cream—Pond's Dry Skin Cream. It is homogenized—to soak in better, and it has a special emulsifier for extra softening aid. Smooth over face and throat and leave 5 to 15 minutes each night—or if skin is *very* dry leave on overnight.

OILY! Use Pond's Liquefying Cream for your "Outside-Inside" Face Treatment. It melts instantly, tissues off quickly, completely.

DULL! ***Darkened by Exposure!*** When skin looks rough, darker than you like, a 1-Minute Mask with Pond's Vanishing Cream will re-style your complexion *quickly!* Spread the cream lavishly over face—except eyes. Its "keratolytic" action starts right away to loosen and dissolve off little roughnesses. After 1 full minute tissue off. Your complexion looks clearer, more velvety, make-up goes on beautifully smooth—and stays!

For the new angel-sweet look— Pond's Angel Face

This *newest type* of new make-up gives your complexion a softer finish than cake make-up. It gives no coated look. And it's *not* drying. You just smooth it on with the puff that comes in every Angel Face box, no water, no wet sponge, no greasy fingertips. A "cling" ingredient, pressure-fused right into Angel Face, makes it go on more evenly, stay on longer than powder. (And it loves life in your handbag—can't spill.)

Be a "Lass with a Delicate Air"

For the new technique in faces, you use pastel colors and a light touch. You let the tender quality of your skin show through your make-up.

If you have naturally light skin, you'll find Pond's "Ivory Angel" and Pond's "Pink Angel" bring just the right gentle softness of color. If you have a more "mezzo" toned skin, "Tawny Angel" will bring it warm glamor. Don't scrub Angel Face on. Stroke its puff lightly—outward and *upward*. You'll have that velvet-and-roses look!

Lips, too, look gentle! Their color is charming—coral pink, soft blue-pink, rose red! That wonderful Pond's "Lips" shade "Dither" is as sweet a pink as you'll find anywhere! Outline your lips' own curve with it. Instantly your lips have a *softer* look—*very* beguiling.

It's truly *exciting* to discover new loveliness in *you*. Why not *do* it?

REMEMBER—the You that others see first is in your face. It is not vanity to care for the beauty of your own face. It helps you to be a more confident, worth-while and charming person. It shows others what a very nice You lives in back of that face.

To help your face look lovely and lovable—these truly wonderful beauty aids by Pond's!

Orchids to you...

Tausend CEL-O-SHEEN* complements your table settings and compliments your own good taste, for these exquisite rayon damask cloths and napkins are both lovely and practical! They're woven of truly serviceable Celanese yarn so you can depend on their lasting loveliness through countless washings. Proudly featured in dinette to dinner sizes at leading stores.

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ON RETIRING

A witty and factual report on age and its best motto, "Up and coming—business as usual."

BY ALFRED E. COHN, M.D.

Some time since, Professor Ralph Barton Perry, a man of learning and of great natural charm, seeing the way the world was going, entered with pathos and fortitude "A Plea for an Age Movement." It was a happy conception and the intervention timely, though there were those who thought it was already overdue. We elders were being beset by un-understanding, because still emotionally underdeveloped, foes. Naturally they meant us no harm, but they were not on our side of the divide. How could they know on theirs what we felt and thought? We had not begun to fight.

This is not a simple problem. Had I Professor Perry's gift I should try to suggest a solution as enticingly satisfactory, at first glance anyway, as his in the case of King David and King Solomon. So that there be no misunderstanding, let me repeat his thesis for you. He took it from James Ball Naylor.

King David and King Solomon
Led merry, merry lives,
With many, many lady friends
And many, many wives;
But when old age crept over them—
With many, many qualms,
King Solomon wrote the Proverbs
And King David wrote the Psalms.

Now that was all right for King David and King Solomon—for them to write the Psalms and the Proverbs. In any case they did what they pleased. They did not *have* to retire. But who wants to write Psalms and Proverbs? In the first place, they have been written. And then, despite the scribe, that proposal presents no pattern of life in this modern world.

It seems, all over again, that there is no teacher but experience. How is a man of 44 to guess the worth of his elders? How can he know, unless he had experienced what Confucius discovered when he reached the top of Tai Shan and, looking down on the Kingdom of Liu, found that the land he had left behind was very inconsiderable?

"ARCHITECTS OF OUR OWN UNDOING"

The trouble is that we have been the architects of our own undoing. We have not published forth what we still can do. So, not having declared our value, there seemed to be only one solution to our problem: Off with our heads. It works very well too. Once a man's head is off, his personal problem is solved. And because he says nothing—utters no word of protest and none of illumination—the obvious and uncontradicted conclusion is that he has nothing to say. That makes everything much easier. I do not disagree. But about King David and King Solomon—as a natural scientist of sorts, I should like to have known more of the events that intervened between the ribaldry of the early lives of these gentry and of the evolution of their later piety. Perhaps if we did, we should find that their solutions were undoubtedly possible for them. But for us—Proverbs, yes, but Psalms, no. In any case the whole of this evolution is a little improbable. We should prefer, should we not, a little more orderliness than a direct passage from merry lives and many wives and lady friends—over to the Proverbs and the Psalms.

I should like to persuade you to approach this future of ours in a more reflective fashion, as befits scholars and men of science. Much of our trouble has come from having had a bad press. I see nothing lovely in the lives of Noah or Methuselah. Socrates did not do badly—perhaps later on, had he not worried his fellow townsmen to his own undoing, he would have become more mellow and maybe even comprehensible. In my opinion, Cicero has been almost dead weight. It would have been much better if he had not written a sententious and pompous piece, to remind everyone who came after him that men can be dull, and older men—dull, as it were, by profession. Our motto, I say, should be: "Up and coming—business as usual."

DOCTOR OSLER

One of the most pessimistic of reporters was a man named Shakespeare. Aside from the lugubrious misinformation he put into the mouth of that melancholy Jaques, he made inaccurate calculations about the ages of man. His divisions, I suspect, are wrong and the sixth picture, of "the lean and slipper'd pantaloon," and the seventh, "last scene of all... [of] second childishness and mere oblivion," I am certain have been harmful, hurtful, and deplorable fictions.

Most recent of all is that quasi-divinity of ours, Doctor Osler. What he said made a great furor at the time (February 22, 1905) and ruined what chances might have been ours. He referred nostalgically to Anthony Trollope's "plot [that] hinges upon the admirable scheme of a college into which at sixty men retired for a year of contemplation before a peaceful departure by chloroform." Naturally no one remembers his mitigating clause: "I have become a little dubious, as my own time is getting so short."

No; this is not the right line. In this brave new world of ours, we must be modern. We must demonstrate who we are—that we are men with honorable pasts, full of the wisdom of experience, and full of new, inescapable notions of how this world is to be managed. And there is plenty of evidence to encourage us that we do right when we propose to leave the doldrums behind.

But first, everybody must be made aware that we are not a race whom the Reaper has all but annihilated. That was true once upon a

(Continued on page 180)

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ON RETIRING

(Continued from page 178)

time. Things are very different now. I can show that—some of it anyway—from statistics. Take the women. Unhappily just statistical women. Before the fifteen hundreds, there is not much information. Of those who survived the first 15 years, only half (50%) reached 50 years, and less than a tenth (9%) reached 75. The 2787 women who constitute this story flourished in the best circles, in fact among the ruling families of Europe. These pampered darlings of privilege had the best food, the best houses, the best personal hygiene, and the best medical care that was available. And besides they were not worked to death.

Times change. Nowadays, women wear scarcely enough to keep them warm—not from choice, A. V. Hill to the contrary notwithstanding. They smoke, they drink, they flock, I hope, less often to their physicians than to beauticians. But the astonishing thing is that now, not a half, but actually more than four fifths (87%) attain 50; and not one tenth (9%) but almost six tenths (57%) reach 75. They have come to do better—by more than 600 per cent.

WOMEN AND THE BETTER THINGS

Women have often achieved the better things of life. They should—and so, in this business of living long, have outstripped the men. They still do. About the same number (86.6%) of men get to be 50, but when it comes 75, men muster only 35.3% against the women's 57%—22% less. But in a way that may be the better luck.

That brings us face to face with our great dilemma. The world was unprepared for so many of us. Methuselah is no longer to be taken with a grain of mythological salt. He is here and he is a whole army. He literally teems. But more threatening still, he is *no* pantaloon. That is where Shakespeare did us the great injury, declaring that in the sixth age, we did nothing. Actually we pull a strong and steady oar, and probably we always did.

Take Cervantes. He managed the second part of *Don Quixote* when he was 68. Or take Goethe; he published the first part of *Faust* at 59. The second part came out the year after his death at 83. Or Henry James, who entered his great Major Phase, we are now learning, between 60 and 73.

If that world does not interest you, take this one. During the Battle of the Bulge in 1944, our Secretary of War, Henry Stimson, was 77. The Chief of the General Staff, General Marshall, was 64. General MacArthur was 65. Admiral Leahy was 69. Admiral King was 66. Admiral Hepburn was 67. Admiral Horne was 65. General Knudsen was 65. May I mention the not quite harmless Field Marshall von Rundstedt? He was 69.

All these men were officially dead. For our good they had to be revived—by Act of Congress. How good that chloroform was not written as an optional into the law. The uniformitarians might then sooner or later have wanted to make its use obligatory.

Or if you don't like that world either, take this one. Darwin published his *Origin of Species* at 50 and his *Descent of Man* at 62. Crookes invented the radiometer at 63. Pasteur did the first inoculation at 63 and kept on going until he was 75. Harvey published his *De Motu Cordis* at 50 and his *De Generatione* at 73. In the latter he discovered to us that *omnis vivum* originated *ex ovo*. No mean discovery either—at 73.

AMUSEMENT AT 91

Or if you are dissatisfied with these worlds, take this one. The Justices and Judges of the United States used to serve during good behavior. Then, in 1869, this lumbering but flexible government of ours changed the rules. After 10 years of service, you could, if you chose, retire at 70. There have been 83 Justices altogether. Forty-five served after 65—more than half (54.2%). I recall Justice Holmes's saying that in a world of amusement, to write an opinion, perhaps a minority opinion, at 91 is also an amusement. And no one doubted he did it very well. For more than 25 years after the official academic age of death, he was still counted among the great and compelling and shining examples of professional and philosophical competence. The quality of the opinions of many another of them encourages a belief in this scheme and suggests the pitiful injury that would be done if they were forced to retire.

Let me repeat. We took the world by surprise, because of our great and increasing numbers. Suddenly it was discovered we clogged the machine. No one knew what to do. The Autocrat said once, at the Breakfast Table, that "if a man were to be burned in any of our cities tomorrow for heresy, there would be found a master of ceremonies who knew just how many faggots were necessary, and the best way of arranging the whole matter." This is called *argumentum ad ignem.*

[EDITOR'S NOTE: *"On Retiring" is taken from* No Retreat from Reason: A Doctor's Essays *by Dr. Alfred E. Cohn, famous in the medical world for his work on heart disease at the Rockefeller Institute for Medical Research. His essays, ranging with wit and perception over philosophy, science, and art, will be published this spring by Harcourt, Brace and Company. Dr. Cohn will be sixty-nine years old this April. Since his own retirement four years ago, he has also written* Minerva's Progress, *a brief, illuminating study of culture in America.*]

COMING—APRIL 15 VOGUE:

Fashions for the next five months

"Over Thirty?

my Estrogenic
Hormone Cream
experiments prove
you can look younger"

says

Helena Rubinstein

"*FOR YOUR TENDER THROAT*, ESTROGENIC HORMONE OIL is an absolute necessity. This richest of oils is so easily absorbed you can also use it by day as an invisible beauty treatment under your make-up for face and throat. To complete your treatment I suggest 'HERBAL' CLEANSING CREAM SPECIAL, the exhilarating cleanser made to order for over-30 skins."

ESTROGENIC HORMONE CREAM, 3.50 ESTROGENIC HORMONE OIL, 5.00
"HERBAL" CLEANSING CREAM SPECIAL, 1.50, 2.75 *plus tax*

"If you are over thirty, there is one cream you should never be without—my ESTROGENIC HORMONE CREAM. Why?

"Because estrogenic hormone cream is one of the best cosmetic preparations yet known to science that can make your skin look younger...

"Because I continued experimenting until I found a formula that would bring you the fullest benefits of these amazing estrogenic hormones...

"Because I tested it over a period of years to prove the noticeable difference the use of ESTROGENIC HORMONE CREAM can make...

"Because *daily* use of this remarkable cream can smooth out fine lines and wrinkles.

"Use ESTROGENIC HORMONE CREAM daily for 30 consecutive days. See for yourself how much softer, fresher, younger your skin can look, even in a month's time!"

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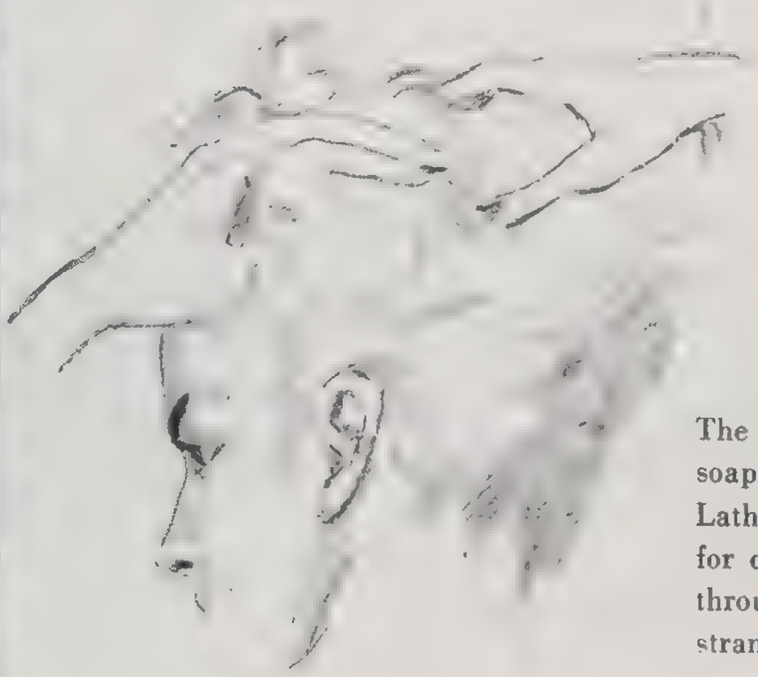
DISCOVERIES IN BEAUTY

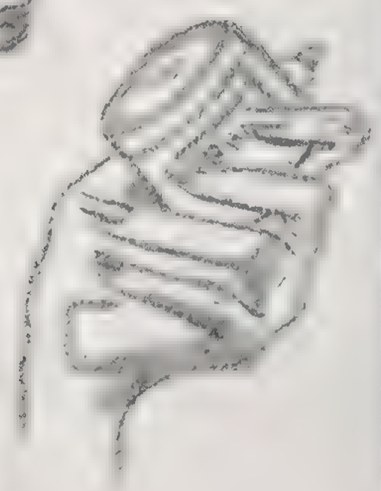
At first glance, this year's gentle, pretty coiffure seems to have just-grown-that-way. Not so at all—when you consider that a natural-looking coiffure has no lacquer, no hair-net to hide under—stands or falls pretty much by its own general well-being. The sketches on these pages illustrate a corrective campaign for dry hair and scalp that should, if faithfully followed, result in the kind of hair the new spring hats were made for (see March 1 Vogue). The excellent products indicated (at Altman's) are by Breck, experts in hair-conditioning. The elbow work and incentive must, of course, be your own.

Preparing dry hair for a shampoo: hair should be parted again and again, and Breck Hair Cream No. 1 applied to the ends. This should be followed by a slow-motion massage lasting seven to ten minutes.

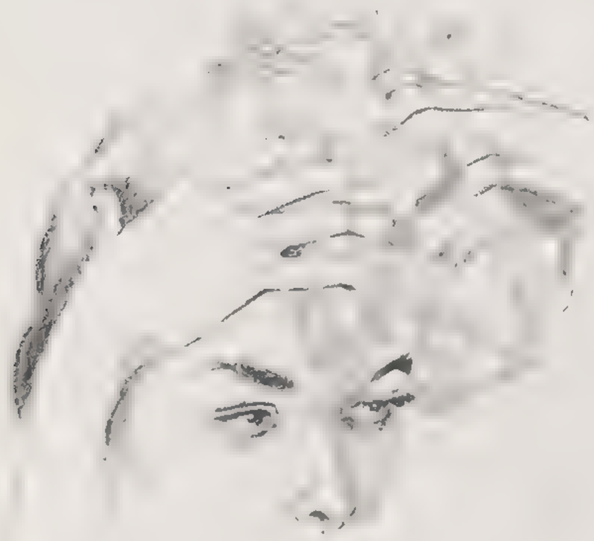


The shampoo: *two* thorough soapings and rinses. Breck pH8 Lather Oil Shampoo, designed for dry hair, should be worked through the hair, strand by strand, *before* wetting the head.

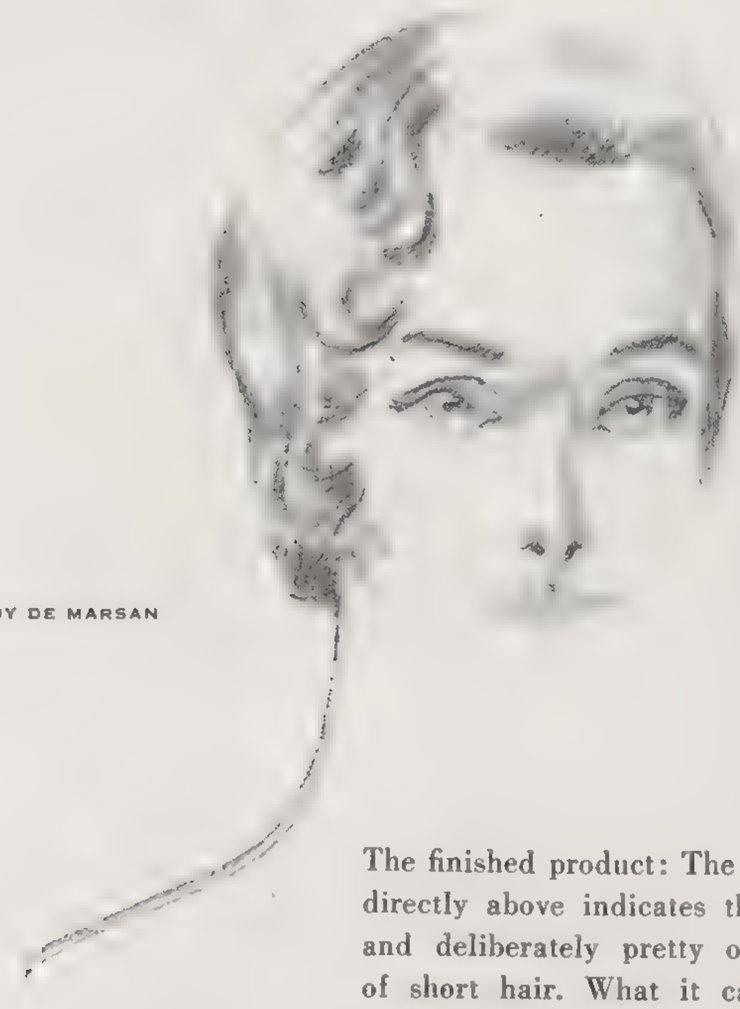
The next step: after excess water has been removed from the hair with a towel, Breck Hair Lotion No. 1A should be applied a little at a time, worked into the scalp. This calls for another seven- to ten-minute massage and can be a daily beauty routine.



Solid hair finish: Breck Brilliant can do a two-way job: bring up the natural lustre of the hair, while soft-pedalling harshness or dryness. This dressing should be applied to split or dry ends between and after shampoos.



Liquid hair finish: Before setting the hair, pour a small amount of creamy Breck Trucene into the palms of the hands, spread on the hands and then over the surface and the ends of the hair to facilitate setting.



DRAWINGS BY DE MARSAN

The finished product: The sketch directly above indicates the soft and deliberately pretty outlines of short hair. What it can not show is the muted gleam and general well-being of hair that has been worked over and cared for.

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Siblings of those on pages 158-159,

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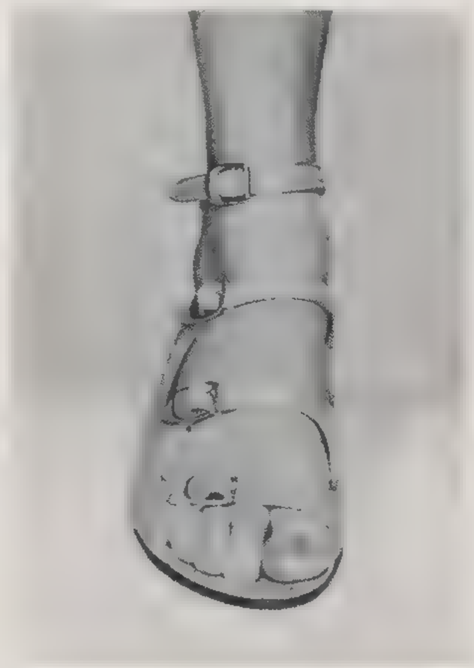
Repeating the shoe-with-the-delicate-air, the fragile silhouette; in a variety of textures, a spectrum of new colours—vivid pinks, canary yellows, black with red, natural straw. Collect them as you collect hats, for a new point of view on a dress; or choose one favourite, have it in suède, linen, or calf to wear at the beach, in the country; in gold kid at dinner at home.



Above and below: For a white or a red dress, sandal in salmon pink linen buckled in front, closed at side, and with wedge heel. Comes, too, in white to dye as you will. By Evins. $30. I. Miller.

Below: Pretty point to the have-one-shoe, have-it-in-many-colours trend: a suède sandal, in pastels, white. By Town & Country. $9. Bloomingdale's; The May Co.

Above: For the terrace or the beach, Mackey's gentle, understated sandal in natural straw. Its blond colouring—a good foil for the season's glowing Shantung shades, as well as for beiges. With a wedge heel. $13. J. & J. Slater.

In craftsmanship comparable to the Italian handmade shoe, this year's sandals are skillfully designed, deftly proportioned, and have a way of staying on. *Above*, a black suède wedge, straps of red calf. The news—half-inch wall round the wedge to keep foot in place. $20. J. & J. Slater.

MIEHLMANN

Below: A sandal like a Roman's; laced with narrow straps of calfskin up the instep, and ankle. Specially good with a long, very full skirt, or contrarily with brief shorts. It comes in green, in black and in red; leaves the fore-foot free, the instep firm. $17. At Delman.

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WHITE FOR WHITE

Continuing—the story of white on white. Below, *in closeup, some items of white: a jewel box of bracelets, earrings, necklaces; still further fine points from scarfs to bags to shoes. All of these are the new summer white. A full run of tones and textures, in best company backed by more and more—white.*

RUTLEDGE

Above: The bag—a simple oblong of white, made of calf, lined with faille. By Surrey, $13 plus tax. Lord & Taylor. The shoe—the spectator pump dressed up—white suède with a leather heel. By Hill & Dale, about $15. Lord & Taylor.

Below: Two new appearances of Shantung. One—the little box-shaped bag, covered and lined with natural Shantung, $35 plus tax. Henri Bendel. Companion piece—natural silk Shantung gloves, in a long, eight-button length. About $16. From Henri Bendel.

MIEHLMANN

Above: The scheme of white on white continues down to your handkerchief. These are sheer to transparency, made of closely woven, fine mull. Larger than a man's handkerchief, they can be worn as scarfs, delicate neckpieces for summer dresses. Bloch Frères; $2.50. Altman.

Above: Chalk-white tones, cool glaze texture. A necklace of porcelain beads, four strands caught with a gilt metal clasp. $28 plus tax. With it, matching earrings —porcelain centres set in tiny prongs. $14 plus tax. Both by Nettie Rosenstein, at Bonwit Teller.

Above: Drops of glass like crushed winter ice mingled with amber-coloured beads. A four-strand necklace clasped with a large pseudo-amber bead, good against a background of white. By Lisner, $15 plus tax. Lord & Taylor.

May flowers caught in glass, their centres tiny pearl beads. By Trifari. Necklace, $15; bracelet, $8; earrings, $3 (all plus tax), at Franklin Simon.

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THE YEARS BEHIND ME

(Continued from page 139)

offer my services in the less spectacular work of hospitals since.

After I went back to the more frivolous life, my father's firm, J. G. King's Sons, was dissolved, and we had to depend much more upon my mother's income. This automatically stopped my allowance and I turned to writing to make the money I wanted for my own spending. I never had any trouble in making it. Perhaps the magazines of that day were more lenient to the literary efforts of young women in what Mr. Ward McAllister called the "400" than I deserved. At all events my stories and verses found a market.

MONEY FROM PLAYS NEW YORKERS NEVER SAW

A little later I wrote plays in collaboration with Miss Harriet Ford, and though they never appeared on the New York stage—as hers have when written with other people—we always made money; either on the commission to write them, or on the option to hold them, paid by some actress or her manager. The hours we spent in consultation with Belasco, shut up in his little secret box, while the *Rose of the Rancho* finished itself below, are among the most amusing and the most exasperating of my life. The play, a combination of our ever-disputatious egos, was intended for Blanche Bates. It was to be about a French girl who inherited a gold mine in this country and came to New York to establish her claim. Of course villains were ready to circumvent her. According to Mr. Belasco she was to stay with people of the utmost good-breeding and grandeur. But one of his ideas was that the son of the house was to make far from proper love to her. When I objected, on the ground that young men of decent bringing-up did not behave so to the guest of the family, he said, "But isn't she a French girl?" as if that settled it. And when I further objected that it was a question of the manners, not the morals, of the kind of people he thought he was representing, he rolled his eyes at me and said to Miss Ford, "Ain't she innocent?" I forget how we finally got the story into shape. It was afterward sold to Grace Elliston and, thank goodness, never saw the lights of Broadway.

About this time my father died. I remember that the very night after his death I had an appointment with Miss Ford and Mr. Belasco to settle some difficulty that had come up in the French Girl play-script. Mamma urged me to go. We always felt that a business engagement was to be kept and our private griefs were our own. But I found Mr. Belasco so profoundly shocked by my appearance at such a moment that he was incapable of settling anything. I felt that the life I lived was entirely separate from the work I was doing and I wondered at him, but had no choice about leaving him to an outraged sense of my callousness.

After my father's death my mother went to stay with my sister, Eleanor Larocque, in the country and I lived in a wonderful one-room apartment, which had been my study, in the building where the Parke-Bernet Galleries now are. I was self-supporting by then. Both my sisters were married; I suppose I might have been. I have had two broken engagements and a series of the usual every-woman's more or less serious flirtations to my credit—or otherwise—but somehow I seem always to have wanted more of life than I could get and I was so long learning to relinquish fancies that it is no wonder Fate grew tired of offering me facts.

A few years later my mother also died and some months after this occurred I moved into larger quarters in the building where I had been living. People as vital as she can not help leaving the world a blank for those who love them. It took me a long time to readjust myself. Gradually I did. I had a most delightful studio apartment, with such big rooms that almost all the furniture I used later in a house went into it. I used to give all sorts of parties there. Buffet suppers, and dancing in the square middle room, or down the long hall outside that ran from 56th Street to 57th. All the studio doors opened on it and more than once I have seen Jack Barrymore stand at mine looking after his young wife (it was Kitty Harris then) as she tangoed by with her partner. Knowing how attractive he was to women, he was always wary and watchful of the sex.

OVERSEAS DUTY IN WORLD WAR I

It was from this apartment that I went to the first World War. I went to be head of the supply room in the Johnstone-Reckitt Hospital, of which Dr. Joseph Blake was at that time the Médecin Chef. He had married my cousin, Katherine Mackay. As usual, my bones protested violently about sailing, and if I had known the condition of the ship we sailed on I might not have forced them on board. We turned back three times for New York the first day out because the captain was not sure we could make the trip. But I am the world's worst sailor and I shouldn't have cared if we had gone to the bottom. Once landed, I stayed a year at Ris-Orangis. I don't think I am a good executive because I like much better doing the work than directing other people, and I had begun not to see eye to eye with the management. I came home on a visit and then returned to France with Mrs. Dyke and Miss Morgan.

They were at first interested in collecting supplies for the wounded in the different hospitals, and then took up the work—much wanted by the Government—of getting scattered people back into the devastated village houses, not quite beyond repair. We helped to get them patched up and to supply the first necessities of life for the inhabitants. I spent the summer with Mrs. Dyke and Miss Morgan and their associates at Blé-

(Continued on page 189)

THE YEARS BEHIND ME

(Continued from page 188)

rancourt, writing the sort of syndicated letters that were supposed to (and did) bring money. Then I went to Soissons for the winter in part charge of a unit engaged in establishing more people in adjacent hamlets. We did this until we were finally threatened with being shelled and bombed out of the city which, for the second time, was apparently to be overrun by the Germans.

But disagreeable as events promised to be, I felt we had no business to go without evacuating the people we had put back in their houses. I went to the "Etat-Major," who naturally agreed with me. I had had the experience of helping to bring across a bridge, from one of the suburbs of Soissons, a camion full of the inmates of the Deaf, Dumb, and Blind Asylum of St. Médard, and I knew how terrified were those who had once been through this nightmare, and how little they could be counted upon to stand it again. But the Red Cross was now in charge and refused me any further transportation. The Blérancourt people had their own troubles, and I was told by them to send my unit to Paris. I found other work with my cousin, Mrs. Waddington, till I was ready to go home. The war was in sight of ending.

POST-WAR READJUSTMENT

America seemed tame at first, but very soon I found we were in the midst of the influenza epidemic and that I could be useful doing night-nursing in a hospital in New Jersey. I worked there for a month or so and did not disagree with anybody.

When the influenza was over I came back to New York and began looking about for work. I found it on the staff of Vogue. For eleven years I stayed there. I did translations, I wrote editorials and articles. Every winter the beginnings of gayety in New York had to be reported and every summer the doings of people in all the great watering-places. These were so typical an account of the times that they have been put into a portfolio and sent to the Museum of the City of New York for reference. The editorials are in the Low Memorial Library. I wrote books on etiquette; in manners, in service, in table decoration, even in marital relations. I tried not to be humorous because Mr. Nast always said people wouldn't like humour mixed with manners, but I'm not sure I always succeeded. I answered questions for the information department and was surprised to find how small an amount of simple, human common sense and consideration was needed by the questioners themselves to solve their own problems. If they had trusted themselves to do the kind, sensible thing they would have been right nine times out of ten, but they wanted formulas. My Vogue's Book of Etiquette sits on the shelves of the Library at Columbia, approved by my dear friend, the late President Butler. Emily Post's book sells by the million, and in every language. I still like mine best.

After leaving Vogue, I began to interest myself in découpage, a pleasant eighteenth-century art long neglected. I have been interested in it ever since, and have contrived to interest other people. An old Dutch cabinet, long in the family, started me off. I was very much encouraged by Mr. Erwin, of Jones and Erwin, who not only gave me an exhibition but saw to it that I worked hard to gather together enough material. I showed wardrobes, chests of drawers, tables, trays, boxes, all decorated in this paper marquetry. Three pieces, a wardrobe, a cabinet, and a tray, are in museums. I am a very slow worker, in thought, in designing, and in work. But I am painstaking and will not leave off till I have done as well as I am able. When I am teaching découpage my pupils find me very pernickety, but they seem to like the finished product.

As for me, I get some amusement out of everything. I like the philosophy life has taught me. If an event has hurt me, I say to myself, as I once heard a wise mother say to her child: "What were *you* doing to the dog when it bit you?" And that reminds me that nothing in the animal world has ever bitten me except a mouse. It was caught in the dumbwaiter by its foot and I suppose I hurt it in trying to free it. At all events, it bit my thumb to the bone. It healed at once and I boasted to the doctor, "That shows how healthy I am." To which he answered: "It was a healthy mouse." Next to the sentence about the dog, I recommend this for taking one's self-confidence down a peg. There is another thing I have tried to drum into my ego, and that is that nobody can hurt me more than I am willing to be hurt.

IN WORLD WAR II: THE MIDNIGHT SHIFT AT THE TRAVELER'S AID CANTEEN

Life still seems to have uses for me, though I sometimes have difficulty in making people see it. When the last war started I tried to go back to hospital work, but was refused by the Memorial on account of age. The Orthopaedic took me to go over case histories, and the Traveller's Aid Society found me possible for their Canteen Service twice a week from midnight till four o'clock in the morning. But I had to do some persuading. I delighted in serving the soldiers and sailors, and the M.P. who told me my badly mixed Coca-Colas tasted like embalming fluid is my friend for life. When I stopped my Canteen service, the Memorial Hospital relented and took me into their supply-room, where I have worked very happily for three years—the oldest living volunteer.

Like everyone else in the world I have known great sorrows, but in these later days of my life I have been happy; in some ways unusually happy. I cannot go on much longer, I suppose, but I hope Destiny will let me be happy again in my next incarnation, beginning (except for age) where I leave off here.

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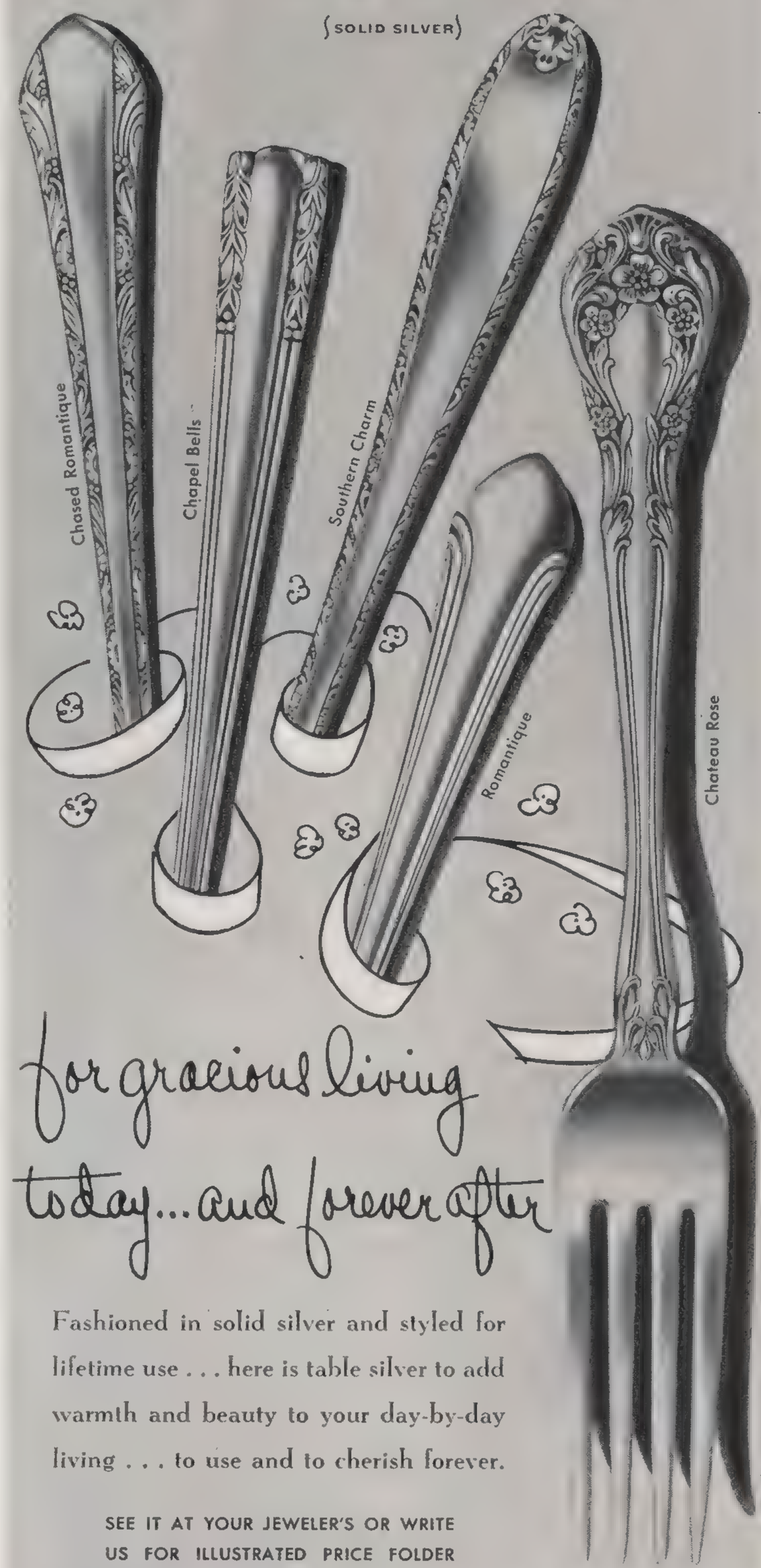

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BEFORE THE FACT

Pretty maternity clothes that are wearable "before and after"

Right: One of the best "dressing for two" designs—the long, loose jacket. Here, for *country* summer, it is the pretty pale mauve top of a slack suit; for *city* wear, it comes with its own darker mauve skirt. Jacket and skirt together, $20. Separate slacks, $10. At Lane Bryant.

MIEHLMANN

Below: A cotton dress timed for spring and summer, with interest—as it should be—above the waistline. Beneath a prim and little collar, the bodice is pebble-stitched to make a deep yoke. Of J. P. Stevens cotton in a run of pastels. $11. Lane Bryant.

Left: One jumper dress can equal a wardrobe. This one, of Bates woven chambray, has its own separate piqué yoke, will complement nicely your own selection of blouses. The jumper itself has a scalloped neckline. $15. Lane Bryant.

Below: One costume with, at least, a triple life. A striped Dan River chambray bathing suit *or* play suit, a matching flared coat to wear with it *or* as an extra jacket. $18. Lane Bryant.

Below: City essential—one dress to make the rounds from lunch to late evening. A black or navy-blue taffeta, with a stand-up collar, a deep V neck, slight, cool sleeves. $20. Lane Bryant.

DRAWINGS BY DAGMAR

JOE CARTER

(Continued from page 170)

it in a way that makes them believe they are really about to meet someone exciting and special. You don't get a gala just by giving people paper hats and little balls to throw—you have to make everybody, individually, feel, if only for an instant, that they are at their best, looking their most attractive, being their most amusing. A room full of people who have been led to believe (and it doesn't take much leading!) that they are at the top of their form can not fail to have an undercurrent of excitement, and that's what you want for a cocktail party.

As always, Joe's first guest is his Uncle Eric. Joe has real affection for him. He wears a turned-up cuff on his coat sleeve, a white stiff collar, a faintly starched blue striped shirt (the stripes running horizontally), his trousers cut very narrow at the ankle, and highly polished black shoes, the shine brought out by rubbing with a bone. He always smells of fresh Eau de Cologne. Joe greets him warmly and takes his coat and hat into the bedroom.

By the time he gets back into the living room Uncle Eric, who for all his old-world charm is far from retiring, is already mixing himself a stiff Scotch and water.

Within the next five minutes three other guests arrive, including his soldier friend, with his fiancée. She has a name that sounds to Joe like Eleanor Catsnip. He is about to ask her to spell it to be sure he has it right when the bell rings again.

To Joe, it's both rude and a bore being casual about names. The English system of hit or miss has always seemed slightly uncivilized; he believes in introductions being clear and accurate. When there are more than ten people in the room Joe doesn't bother introducing all around. But he always makes a point of bringing the newcomer into the group which he thinks will interest him the most. In this way, he can, up to a point, be reasonably sure that they get off to a good start.

The front door is left open now so all the guests have to do is walk right in. Joe's soldier friend has been cornered by Uncle Eric, leaving Eleanor Catsnip (?) alone. Joe hurries over to her. In a matter of moments he has given her a fresh Martini, discovered that her home is Toledo, that she is interested in the theatre, and has introduced her to Hanan Crowley, a news commentator, the nearest thing to a theatrical figure on hand.

Uncle Eric, as he always does after his first drink, is explaining his golf stance, swinging a piece of celery as a club. Joe's soldier friend is watching patiently but his eyes are starting to wander. Joe makes a note to leave him for a few more minutes and then rescue him—the next person he introduces him to will be that much more interesting.

At this point there is a loud barking in the doorway, and without turning, Joe knows that his sister Fanny has arrived. He always begs her not to bring her dog to his apartment when he is giving a party—it's an Irish wolf hound and takes up as much room as five guests—but she always does.

With much pushing and shoving Joe gets the dog into the bedroom (left side) and ties it up to a chair. Along with the dog Fanny has brought a sad-looking little Frenchman with a big Adam's apple. Joe finds him nervously backing away into the hall as if to sneak away. He collars him, hands him over to his Uncle Eric who for years used to keep a flat in Paris, and goes off to greet a very pretty model who is smartly turned out except for the unfortunate fact that she is wearing ballet slippers. Joe admits he is too old to be put off by such a simple thing, but he is—completely. Just as in the past he has been put off by the way a woman exhales her smoke; by the way she holds his hand while dancing; how she looks when she is studying a bridge hand and especially how she carries on after the third Martini.

As soon as he has taken the model's coat he introduces her to Buzz Brewer, a successful commercial artist. Seeing her face light up as she hears Buzz's name, Joe knows that, at least until she discovers he is off in the morning for two months in California, she will be the most interested listener Buzz has ever had.

Joe goes on his way. It is time for another shaker of Martinis, another plate of orange peel, and a few more tall glasses.

At this point Joe stops to count the guests. Twenty-three, not including Fanny's dog. The room is crowded but far from jammed. It's strange how small it seems when he is in it alone. From where he stands he can see a novelist, an airline pilot, a divorcée from Boston, an industrial designer, a member of a United Nations delegation, an exciting-looking girl with a feather bob and very soft brown eyes, brought by one of the members of his law firm, a Miss Pruitt, an Englishwoman lecturing here on gardens; two sisters from Southampton—each of whom he was engaged to for a short period, Fanny and her Frenchman and Uncle Eric. Everyone's face is close to everyone else's—a sure sign of a good cocktail party—and it sounds like the zoo.

Joe stands quite still. It's strange to hear and see so much going on in this room he knows so well.

For a moment the sense of living is so strong around him he feels himself being almost drawn into the circle of these people, these laughing, noisy people, and then, suddenly, the old feeling he knows so well and has grown to hate so violently, the feeling of being on the outside looking in, breaks over him. It's like being in the theatre, watching it all go on from seat F2.

He gives a sigh, then the tenseness passes. Maybe, he thinks with a half-smile, maybe I need to fall in love. Maybe I'm losing contact because I'm too wrapped up in myself—maybe—

He looks around and sees the girl with the feather bob and the very soft brown eyes. For a moment he hesitates, then starts slowly towards her.

For illustrated booklet write: Concord Watch Co., 10 W. 47th St., N. Y. 19

VOGUE'S SPOTLIGHT

(Continued from page 151)

ing, for Paul Hartman has a rather drab face, somewhat crumpled where it does not sag, and Grace Hartman is sunny and healthy and a little dry. But they are superb. They are always deep-down funny. Of course, they have good material, worked out for them by their twenty-four-year-old son, Ted Hartman, a mild, tweedy young man with horn-rimmed glasses and crew cut, and the guts to listen to "Mr. and Mrs." breakfast programs morning after morning until he came up with the skit that ought to make it impossible for anyone to listen to one of those programs again. (His mother thought of the idea.)

The whole show from a single sketch to the final production is fairly much a family affair. Whatever their methods, the Hartmans have given New York a revue with the casual air of one of those three-hundred-dollar shirtwaist dresses.

THE LINDEN TREE: Although *The Linden Tree,* J. P. Priestley's play, has been a success in London ever since last August, it remained on Broadway only five nights. It was a good, middle-class, middling play, rather too talky perhaps for Americans who can't bear to have just conversation going on. In spite of its faults, and they make a long enough list, *The Linden Tree* told a great deal about life in England now. Undoubtedly it makes their "experience intelligible" to the English; it could have to the Americans also.

At one point in this story of Professor Linden, aged sixty-five, living in a shabby house in the north of England, his son explains that his is now the Spiv philosophy, that only mugs work; that England is looking like a fourth-rate factory and a dingy funfair—"a nasty little mess of silly cheap newspapers, greyhound tracks, and football pools, squealing capitalists, and trade unionists on the make." After listening to his children at length, the old Professor finally rebels at their calling everything drab and dismal, begs them to "recognize that we're trying to do something that is as extraordinary and wonderful as it's difficult—to save the world twice within seven years by turning ourselves upside down and inside out—to have a revolution for once without the Terror, without looting mobs and secret police, sudden arrests, mass suicides, and executions, without setting in motion that vast pendulum of violence which can decimate three generations before it comes to a standstill. We're fighting in the last ditch of our civilization. If we win through, everybody wins through."

GALILEO: Far more serious was the failure of *Galileo,* by Bertold Brecht. Produced by the Experimental Theatre with Charles Laughton as Galileo, it made for an extraordinarily interesting evening. Against skeletonized sets by Robert Davidson, the play told the struggle of Galileo when he, like Lizzie in Sartre's play, was faced with the choice of truth or falsehood. Instead of a Senator's arguments, Galileo was up against a far greater force; he recanted, too. He said, out loud, and with only his fingers crossed, that the earth did not move, rejecting his own great theory. (It was in its way the seventeenth century form of the pressure which recently made the Soviet composers, Prokofieff and Shostakovich and three more of his colleagues, recant their bourgeois influences at the push of the Soviet Commissar.)

Brecht's play is easy, simple, straightforward, and it was played that way by Laughton for the most part. Only occasionally was he swept back into his Henry the Eighth style: as when he makes a production number out of eating an apple. It was too bad that more people could not see it; it is too bad that students did not.

Perhaps the notable point about this season has been the fact that two of the best serious plays were done, not by the big producers, but by small experimental groups. Perhaps they are, once again, the future of the theatre.

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Left: Short gloves, a nicety for suits, cut of heavy suède calfskin. The back-buttoned cuff is the colour of wet sand; the rest, a dry-sand tone. One-and-one-half-button length, with a seamless effect (the seam is palmside). $15. At Carson Pirie Scott and Neiman-Marcus.

HONEYMAN

Above: Gloves at luncheon, directed to Dior's new *envol* line. A tiny shirring at the wrist holds them fast. These are cut in a graceful point that points *out* and to the side—long enough to cover a suit's cuff. Made of Cordoban kid suède, in the palest of beaver tones. $15. At Carson Pirie Scott; Neiman-Marcus.

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PEOPLE ARE TALKING . . .

(Continued from page 161)

PEOPLE ARE TALKING ABOUT...Garrett Eckbo, a landscape designer and a professor at the University of California at Los Angeles; his gardens are as sparsely furnished as a modern room, with emphasis on plant texture, shadows, and geometric drama.... Cheesecake pies made of yoghurt according to a family recipe and sold by young Michael Gaszynski, the son of the former Polish Minister of the Interior....The "long look" of skirts worn at about twelve inches from the ground both off and on the screen. Pictures taken before 1947 are labelled Period Pictures....The passing of shoulder-length hair on the stars, with the best shears in town handled by Delgard....

PEOPLE ARE TALKING ABOUT...A solid new art consciousness, long-growing but now visible to all; the opening of a new museum—the Modern Institute of Art—with a loan exhibit of great modern canvases, many of them borrowed from such nationally known but local collectors as Mr. and Mrs. Walter C. Arensberg, Mrs. Ruth Maitland, and Mr. and Mrs. Edward G. Robinson; in the new non-profit gallery started by thirty prominent citizens and called Associated American Artists Galleries of California, which has just had a show of modern French tapestries by Derain, Rouault, Lurçat, Miró; in the new vitality of the Los Angeles County Museum of Art, its interests expanded by its new director, Dr. William Valentiner, the famous art curator....

PEOPLE ARE TALKING ABOUT...Fred Astaire and Judy Garland, dressed as tramps, singing and dancing the hit number "A Couple of Swells" in Irving Berlin's picture *Easter Parade*....The Utrillo quality in the scenes of the French film, *Le Diable au Corps*, which, because of censorship, will probably never be released in America, played with luminous emotion by Gérard Philipe (see Vogue, March 15)....Professor Fritz Zwicky, the space-annihilating pioneer who expects his aerojet project to reach the moon by inter-planetary travel....The fade-out on heavies; the Bar Association protests if lawyers are made into heavies; bankers object to hard-hearted bank presidents; villainous rich men suggest a left-wing tendency; friendly nations resent their nationals being shown as heavies.

IN THE NEXT ISSUE:

Fashions for the next five months:
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PRAGUE

(Continued from page 156)

judgment. I felt my foreignness most, and with most humility, among a people so clement to foreigners. It could have been uncanny to be in the heart of a city of whose language one understood not a single word—in which street-signs said nothing, and newspapers were so much black-and white.

It was I, in this land-locked capital, who was the outlander; I was as separate from the articulate life of Prague, this Prague full-set for its crisis of February, 1948, as a dog running about among people's feet. I therefore *felt* a kindness not to be worded—the hand stretched out to swing one onto the overcrowded footboard of the overloaded tram; the street-directions given in voluble sign-language; the patience with which my desires were reasoned out, and, on streets or in public places, the decent, candid staring which could give no offense because it intended none.

UNEASINESS AND SILENCE

Yes, I was in early-February Prague as a cat or dog might be in a house where something is going on—uneasy, but never uneasy for myself. The city was interpreted for me by many Czech friends who could speak English. But past the point where their outlook or their experience stopped, there was silence.

It was to be wondered at that Prague was not more deeply stultified by its years of the Nazi reign of terror. As things were, I could see what my friends there meant when they said: "We are not fully awake from that nightmare yet; we have not fully recovered." I was in flats where any unexpected ringing of the door-bell had—and how lately!—been heard with terror; where any footstep on the stone staircase outside might be carrying doom.

Story after story, of kinds not to be written down, entered not only my ears but my spirit—and these were stories carried in the personal memory of hardy, ardent people with whom I daily talked. Perhaps, at fleeting moments, some part of what had happened was to be guessed from behind the eyes; but it was never, in any one case, told me by the man or woman to whom it *had* happened....

Late-winter sunshine struck through the flowering plants in the double windows; beyond which rose, cut out, a mellow, yellow gable, or hung, as though on glass painted, an aerial view. What I was being told could have seemed incredible—but, no: nothing is incredible in Prague. Suspense tightened the air all the time I was there. Was this no more than climatic? Was this a residual suspense, left behind by the Occupation, unable, so far, to have dissolved because there had been so much of it? It was open to me to think so—I could not think so, quite. We were

(Continued on page 196)

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PRAGUE

(Continued from page 195)

still in the middle of something; destiny was not finished.

"ART HAS THE RANK OF RELIGION"

No Britisher, these days, travels for no reason. I had come to Prague to be a lecturing author. This, however, was something better than an onus; it was a key. I was met by, and shall remember always, the city's intense, whole-souled, quivering receptivity to art. (If, indeed, as I have suggested, the Czechs do not reckon life as an art, that is because they put art on the higher plane—life is for hard work; art has the rank of religion.)

To talk about literature to a Prague audience was to have a sense of almost mystical contact—it mattered so much. These were people who had risen at five in the morning, worked all day, and now, next, would be fighting their way home on the insufficient trams to outlying quarters of the city....The Opera House, theatres, concert halls, lecture rooms—everywhere from which, as Prague feels it, eternal life emanates, is in Prague packed. Among the depleted shops stand out the bookstores—colourful, tempting, and (at least when *I* last saw them) cosmopolitan.

In the theatres, there was being bold experimentation with Shakespeare and Shaw. Most of all, however, the Czech capital struck me as having an impassioned wish to enlarge and forward Czech art, to make it a vehicle for the whole force of national self-expression—and, as such, to make it worthily known abroad.

Leaving Prague, in February, I felt that I left behind me a people awed by consciousness of their destiny, as one might be awed by an elemental force. What next turn that destiny was to take, or how soon, how many of those I left knew? There are questions one instinctively does not ask; I had not asked them. A country, like a person, must travel its own path—that path may, at times, be lost to a friend's view.

IN MAY 1 VOGUE:

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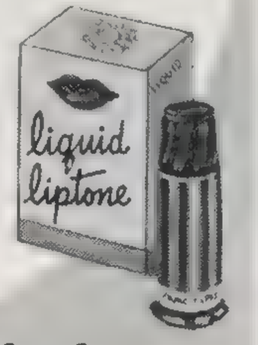

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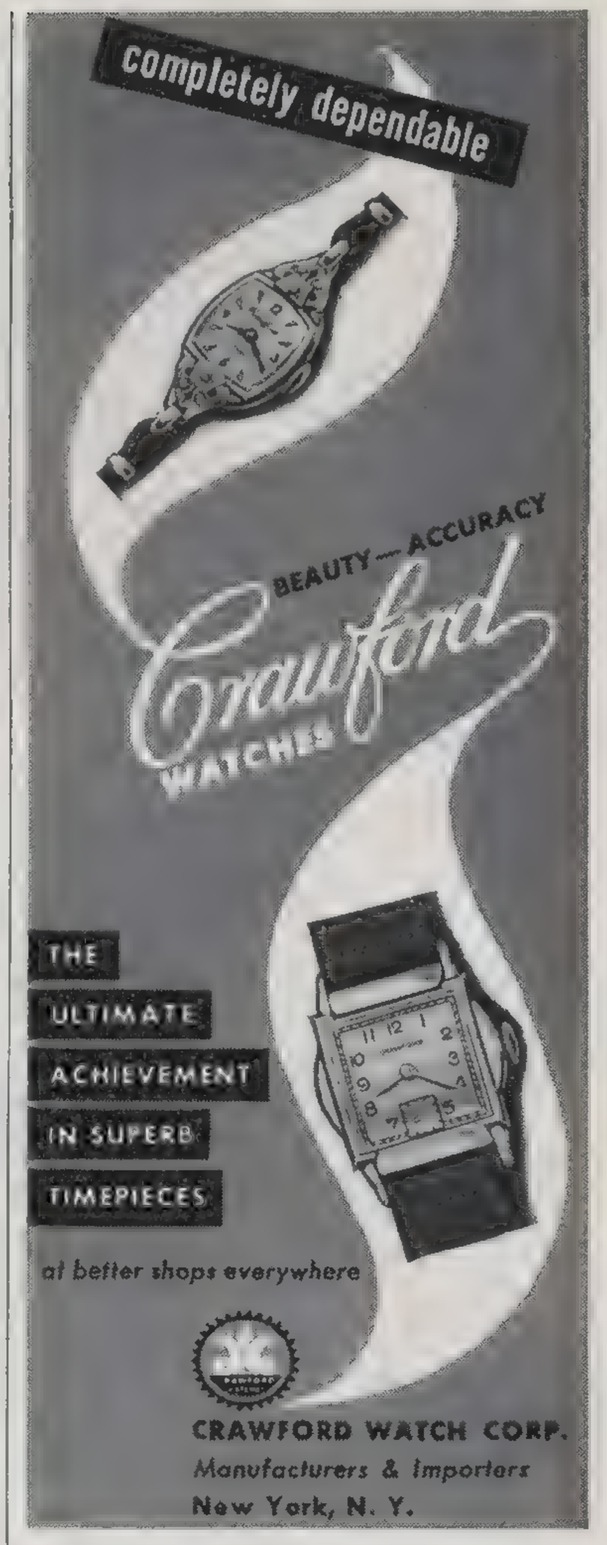

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(Other views of designs on page 124)

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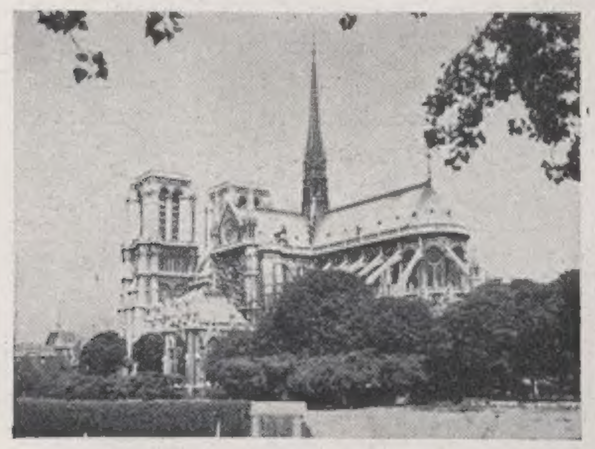

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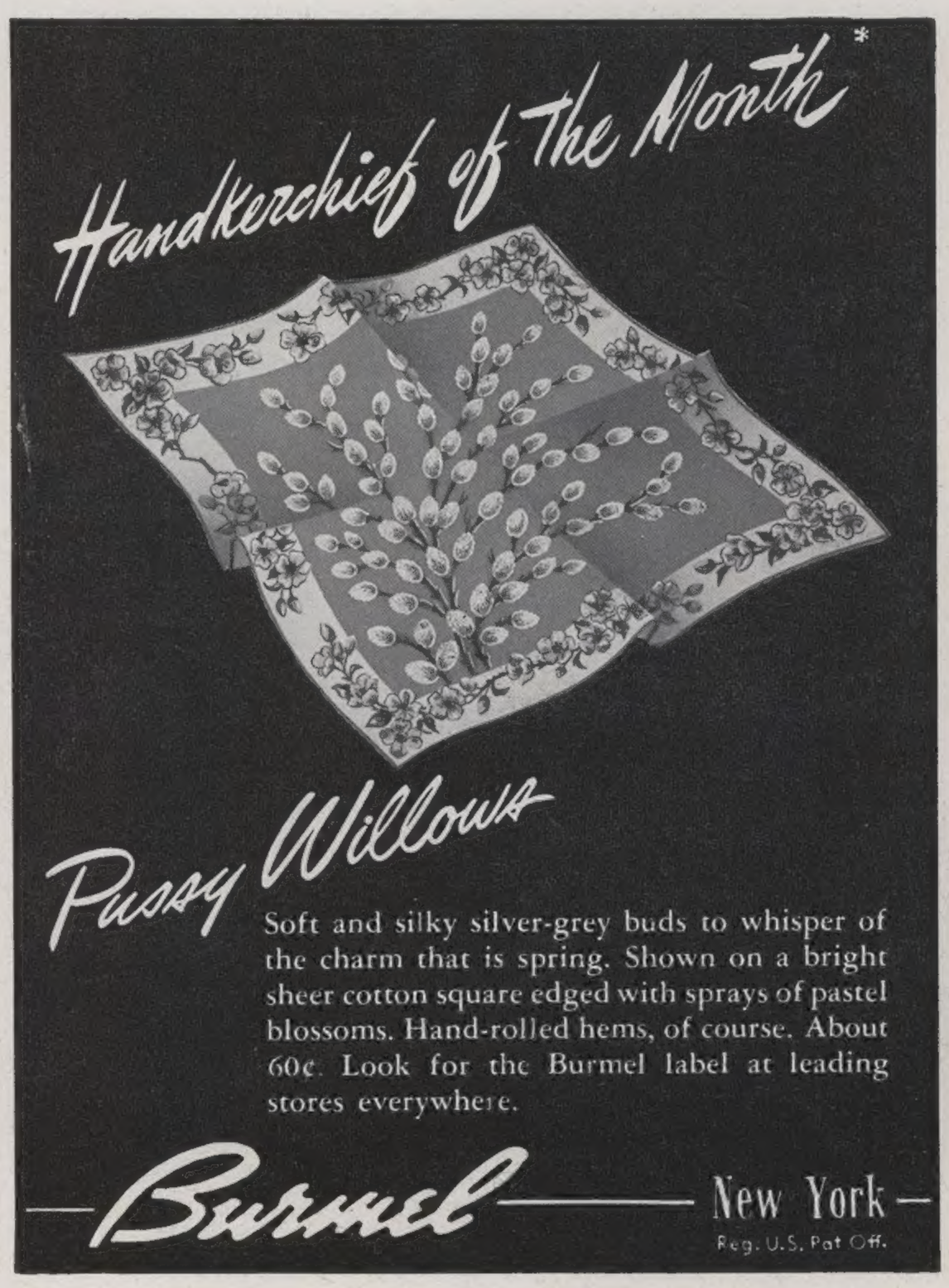
FURTHER NOTE: THE PARIS COLLECTIONS

NEPO

Vogue has received inquiries about the dress worn beneath the Legroux hat shown in the Paris Collections Report—Vogue, March 1 issue. It is a late-day dress designed by Piguet, made with a neckline which slips into small, round sleeves.



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